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FEB. 19, 1921

Dramatic Mirror and THEATRE WORLD

DRAWN BY
CHARLES
GORDON
SAXTON

JOHNNY HINES

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IN THIS WEEK'S ISSUE

Page S. Jay Kaufman ..... Page 319
Broadway Buzz ..... Page 321
Stage News ..... Pages 322-325
In the Song Shops ..... Page 326
Page Johnny O'Connor ..... Page 327
New Plays ..... Page 328
Vaudeville Shows ..... Pages 330-331
Fashions from the Footlights.—Mlle. Rialto .... Pages 332-333
Little Trips to Los Angeles Studios ..... Page 335
Screen Reviews ..... Pages 336-338
Screen News ..... Pages 340-341
Market Place ..... Pages 342-343
Dollars and Sense.Investor ..... Page 344
Dining Out ..... Page 346

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Entering Stardom with Universal via the Contest Route

CLARA KIMBALL YOUNG and Lois Wilson are known as stars of the first magnitude. They started their careers thru just such an opportunity as is now offered *you*.

VIRGINIA FAIRE was found thru a contest and for the past six months has been starring in Universal Pictures. In Gertrude Olmstead—the winner of a contest conducted by a Chicago Newspaper—Carl Laemmle, president of Universal, saw possibilities and her first year's salary is $10,000.

FEW girls realize the fact that beauty is not the only asset to success on the screen. The greatest asset for any girl is ambition.

USE this opportunity of becoming a star as others have done. Enter and win one of the three contracts offered by Universal Film Company.

THE unusual features of this contest provide contracts for three girls. In previous contests there has only been one prize. Besides the contracts given the three winners practically every girl who enters is assured a strand of

genuine Indestructible Nataline Pearls, valued at $25 in any jewelry store.

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Be sure and use the coupon to find out the full details. If you personally are not interested use the coupon to vote for some friend of yours. Every week the Mirror carries this voting coupon which gives a contestant one full vote.

Contest Editor,
133 W. 44th St., N. Y.

Cast this vote in favor of

Name .....

Address .....

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whom I want to win the contest. Do you want full details of contest sent to the above address?

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THE EXHIBITOR

who furnishes music as a part of the program or entertainment provided by his theatre, does so for purposes of profit—for the same reason as he presents the photoplay. He has no more right to demand the use of music free, than he has to demand his picture service free. Relatively there is the same effort that goes into the making of both music and picture—the author's story—the composer's music; the producer's expense of production—the publisher's expense of publication and exploitation. Both must return a fair profit to those supplying the finished product to the theatre and its audiences.

THE CONTENTION

that by playing the music in his theatre the exhibitor "makes it" is untenable; music was made and sold before photoplays were dreamed of; and will be after they are forgotten. It is true that individuals hearing music played, in a theatre or elsewhere, may purchase copies of that music and often do. It is equally true that because one exhibitor uses a certain projecting apparatus another may buy it; but does that ever mean that the first one gets his machine gratis, thus depriving the patentee of that part of his income?

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is fair and reasonable; it must be paid by the theatres playing, for purposes of profit, the musical works controlled by this Society; if none of such works are played, no tax need be paid. We simply ask that you stay "within the law"—then we will not be obliged to invoke the law to protect our rights.

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! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, *133 W. 44th St., New York*

Photo by Edward Thayer Monroe

DRAMATIC MIRROR

MARION DAVIES

Former "Follies" beauty and now a star in Cosmopolitan Productions released by Paramount, whose latest picture "Buried Treasure," is now showing at the Criterion

Page S. Jay Kaufman!

SOMEONE writes me, "You printed Meehan's opinion of the Equity Shop but you did not print mine."

It did not arrive.

And, just by way of making it clear that I proposed printing both sides of the case, I asked John Emerson to write his. AND I PRINTED IT.

If, however, ANYONE—make that clear. ANYONE—wishes to add to what either Mr. Emerson or Mr. Meehan has said, this page is open to that person.

Ask for a receipt for your letter if it is delivered in person or send it registered and there will be no repetition of the "But why didn't you print mine?"

On Belasco and "Specs"

If only Mr. Belasco will not forget.

I have seen it before.

Managers, who begin campaigns against the speculators. And then when they find it means the courts they forget.

Mr. Belasco fought them on the street the other night. And they flew away. But they'll come back. I know their practices at the Metropolitan. Some day I want to see Mr. Zeigler head of the Metropolitan. And I think that if he drove those parasites away he would find himself the head of the Metropolitan a few years before he expected it.

On Chaplin

Charlie Chaplin's "The Kid" marks a step forward for Chaplin.

I like it because I like all Chaplin pictures. But I like "the Kid" more than I liked any of the others because it shows us that Chaplin will not die out in a few years. It shows us that he is something more than a slap-stick comedian. Now, please understand, that I do not think being a slap stick comedian is not a great art. I think it is. I wish that the Shuberts would give Harry Watson greater scope at the Winter Garden. But in pictures that kind of thing soon loses its vogue.

And the Chaplin vogue must not be lost.

On Huneker

Of all the men who knew James Huneker I think Benjamin De Casseres knew him best. And so I asked him to write something of Huneker. It follows:

The most completely civilized being that I have ever met has passed.

If taste, culture, tolerance, humor, humanity, individuality and intellectual curiosity concerning all things mundane and transmundane constitute a civilized being—then James Gibbons Huneker was the most highly civilized being that America has yet produced.

Fantastic, elusive being, half-satyr, half-priest, his personality literally flooded you, as his great prose obsessed you.

He was the American Columbus that discovered Europe for us—he made many voyages and brought back curious loot and radiant strange gods clanking in the golden chains of his prose.

His birth was as important an event in America as the births of Walt Whitman and Edgar Allan Poe.

Inflexible individualist, he pursued his callings with a hardihood and a fatalistic belief in his ultimate star that are only found in the psyches of men of the highest caste in the hierarchy of culture.

In America he was as exotic as brains.

Hail and farewell!—Poe, Chopin and Flaubert await thee!

Hail and farewell!—France and the culture of America salute thee!

On the Little Theatre Review

The Little Theatre Review is a fortnightly which deserves your support.

It interests. Which is more than can be said for many of the publications of that type.

In reality it is only a folder. But it must grow. There are many Little Theatres throughout the country who are doing valiant service for the theatre. Making it possible for a bigger audience for the finer commercial things.

The Little Theatre Review is published at the Holland Building New York.

On Pennsylvania

I was born in Pennsylvania. But I got out before it got me.

I look back and I ask myself, "what sort of people were they?" And I answer, "I cannot remember that they were unlike any other people."

DOROTHY DALTON

Popular star of the spoken drama and the screen play, whose latest picture for Paramount is "The Romantic Adventuress"

And having been there frequently in recent years I am at a loss to understand the Pennsylvania attitude toward motion pictures. "Every hero must triumph and every vamp must die" is what Benjamin De Casseres says of it. And no pistol must be shown. And the et ceteras.

Poor Pennsylvania.

On Censorship

The National Board of Review issues a series of booklets which picture enthusiasts should read. Before me as I write are seven. They all have to do with censorship. By addressing 70 Fifth Avenue they can be obtained.

On Fake Movie Schools

Frank Donovan didn't let up on the fake movie schools.

And several of the fakes are under arrest.

More power to Frank Donovan.

On $2,500 Each Week

Marilynn Miller is a hit. She can play "Sally" until she is a millionairess if she wishes.

But Miss Miller, so I hear, is studying.

She is studying dancing! And fencing. And languages. And singing!

This in spite of an envelope containing over $2,500 each week.

On George Loane Tucker

I hear that George Loane Tucker's latest will soon be shown. He made "The Miracle Man." And made it against the advice of all sorts of the "Wise" who said, "It will not make a picture on account of the faith stuff."

Did it make a picture?

On the Palace Claque

Answers Mr. Albee re the claque at the Palace:

"I have been familiar for some time with the matter. It is almost impossible to locate these people; they are sprinkled around in different parts of the houses. I am investigating the same and am conscious of the fact that it should be stopped."

On Griffith and "Faust"

D. W. Griffith is to do "Faust" as a motion picture.

Which shall we do—laugh or cry?

I can't understand it. Here's the ablest man in the motion picture field. Who has yet to do a picture with a great idea. "Faust" may be an interesting story but what has it to say. Nothing.

But it will make money when done a la Griffith. But I seem to have a recollection of Griffith's saying something to the effect that he did "Way Down East" because it would make enough money for him to be able to do the things he wanted to do.

Is "Faust" what he wanted to do?

IT'S A MATTER OF NUMBERS

If you sign your name and address on the margin below—and ask enough others—agreeing to oppose all Blue Laws there will be no Blue Laws.

Sign and send to me personally at
133 West 44th St., New York.

S. JAY KAUFMAN.

IT'S A MATTER OF NUMBERS

DRAMATIC MIRROR

FLORENCE DIXON *Beautiful young screen player who plays an important part in Selznick's "The Road of Ambition," with Conway Tearle*

Broadway Buzz

EVERYBODY has seen it happen — something in the midst of a performance that shouldn't have been there. Every actor has had it happen to him at one time or another. Tell us about it. We want to laugh at it, too.

Just to start the ball rolling, here is the first one in our series. (We hope there will be many more.)

"It happened in a college town. Things like this nearly always do. The play was an old one called 'As Ye Sow,' and in it troops were called out to quell a riot in the oil country. Naturally the troops were college boys, and among them me. All went well until in the mob's big scene I saw out in front some one I knew. That was the beginning of the end. We started an interchange of signals, winks and smirks, and the like, while the drama raged about me. More and more was I lost in my intercourse with my friend, until suddenly a laugh broke forth from the audience. It grew to such dimensions that even my face-making was interrupted, and I actually looked around to see what had happened. Need I say what I saw? The troops had all marched off in correct military formation, the big scene had come to an end, and the stage was empty except for me! And it was thus I made my stage debut—a comedian in a melodrama.

"JOEL LLOYD."

. . .

This prohibition business is going to get us into international complications before we're through. Of course all the talk about seizing liquor aboard foreign vessels is perilously near the line, but we may get away with that. A more serious affair took place in our own New

York last week. Down on Mott street it was New Year's Day on February 7. But nowhere was there a drop of rice wine, nowhere an ounce of cheer of any sort. And the Oriental greeted the year with doleful faces and parched throats. If our laundry is returned in bad condition we have only Mr. Volstead to blame. You can't blame the Chink.

. . .

Isn't Tod the Wit?

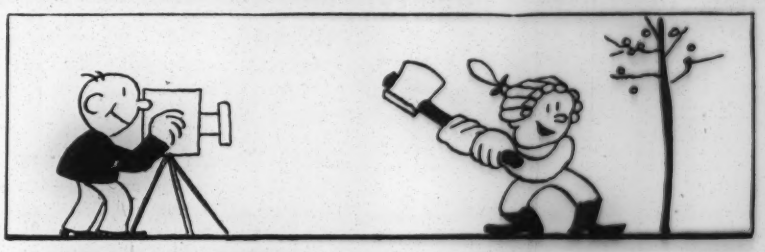
A gloomy-faced man approached Tod Browning, the film director, with a husky whisper:

"Got five gallons—gotta get rid of quick. Pardner died and I gotta sell cheap, see? Gotta wire him the money."

"Wire him!" exclaimed Browning.

"Well, I mean—no! Wire it for the party—er, no, the funeral."

"You tell 'em," said Tod. "You've got the spirit."



Jazz Is Not Dead

Judge Hand set a precedent a little while ago when he hauled a set of musicians into his court and listened to their playing while he pondered the devious intricacies of the law. Now it is being done in Washington. When the Ways and Means Committee was considering the tariff on violins in the House last week, selections were played for the edification of those present on fiddles ranging in price from $10 to $1800. But things got a bit too classical when Chairman Fordney suggested that his Stradivarius made in 1713 be listened to, and seeing that his suggestion fell pretty flat he changed his tack and demanded "The Arkansaw Traveller." Whereupon, we are led to believe a whoop of joy went up from the assemblage, the fiddler started to fiddle, and a good time was had by all.

. . .

Can you do the "Hunky Dory Woof?" It is the very latest dance, so recent that it hasn't reached society yet. In fact, it was only revealed to the public eye last week when several arrests were made for staging it at a stag party in Forsyth street. From the newspaper descriptions it sounds interesting.

. . .

The Female of the Species Keeps in Form

(*From the New York Herald*)

Eight days of constant talking, with only two hours respite, and still chattering away with no sign of fatigue.

That is the record of Miriam Rubin, 8 years old, daughter of Mrs. A. M. Rubin of Waukegan. The family physician is baffled by the girl's malady and can find no way of relief.

. . .

The most important event of the week is beyond a doubt Mr. Belasco's vigorous campaign against ticket scalpers. Not that he has taken a firm stand in the matter; that was more or less to be expected. Not that he made a speech in the lobby of his theatre to an assembling audience; he has made speeches before. But the picture of the "Wizard" dashing down 44th Street at top speed in pursuit of a scalper, that indeed is a rare thought. We wonder if the scalper appreciated it?

. . .

Help—Help—Help!

Won't some kind photographer get busy and try his hardest to procure a photograph of President-elect Harding, so that we, who voted for his election, can get an idea of what he looks like?

Do You Recognize the Place?

On Seventh Ave. and Umptieth Street,
A famous restaurant stands.
The owner is a wealthy man
With large and grasping hands,
And the beef he daily serves there
Is as tough as iron bands.

His steak is crisp and black and burned,
His chops are mostly bones,
His toast is wet with honest sweat
Distilled from Mr. Jones,
And the gems he sometimes offers up
Are truly precious stones.

. . .

So This Is Paris!

Mardi Gras fell flat in Paris this year. The weatherman did his worst and the Mayor of Montmartre refused to name a Queen of Montmartre. It looks very much as if the well-known Playground of the World was now located somewhere in the neighborhood of Broadway and 42nd street, New York, U. S. A.

. . .

"Anti-Union Suit Delayed," says a headline in a local paper. We knew that a group of ministers had agreed on a "modesty dress" because they objected so strongly to the ladies' styles, but isn't this agitation against B. V. D.'s a little too much?

. . .

Landlord's Notice

At the Sixth Avenue Hotel on Sixth Avenue near Eighth Street a sign prominently displayed reads, "Rooms per night 20 cents. Special rates by the week." The owners probably give a bonus for monthly guests.

. . .

We Don't Vouch for It, But Here It Is

Florence Reed, so says her P.A., dropped into the Selwyn executive offices at the close of a recent matinee for a conference with Edgar Selwyn. At the close of her powwow she stood a little apart from the stream of stage aspirants, awaiting the elevator. Feeling a bit weary from the matinee, Miss Reed's slim figure drooped a little in the dimly lighted hall, at once eliciting the sympathetic observation of the kind-hearted and somewhat near-sighted Mr. Brown, whose job it is to see all applicants for positions. With his usual kindly disposition, he walked over, so says the P.A., and gave Miss Reed a friendly pat on the shoulder. "Never mind, little girl! Come in again tomorrow. Something may turn up," he told her. Miss Reed thanked him profusely as she stepped into the elevator.

What the Movies Think of Themselves

Here are a few remarks anent the motion picture from "Topics of the Day," a motion picture itself:

When a man tells you he's fond of pictures you never know whether he's a student of art or a movie fan.—NORTH ADAMS (MASS.) HERALD.

Tony—"I hear that the 'Topics of the Day' Films are going to appear before royalty."

Tionette—"How do the witty wordings qualify?"

Tony—"There are so many good 'titles'."—RUTGERS NEILSON.

Cynic—"Just saw another movie with an unhappy ending!"

Jolly—"Hero lose the girl?"

Cynic—"Naw; married her."—OHIO SUN DIAL.

Susie is a maiden sweet who at the movies grabs a seat and on the next one parks her hat. Now I ask you what is worse than that?—A.M.P.A. BULLLETIN.

Doctor—"I'm afraid I will have to operate for appendicitis."

Little Beauty—"O doctor, will the scar show?"

Doctor—"Not unless you go into the movies!"—LOEW'S WEEKLY.

S. S. Teacher—"Where do little boys and girls go to who don't put their pennies in the collection box?"

Pupil—"Please, M'm, to the picture shows."—CHICAGO HERALD AND EXAMINER.

. . .

There is no reason why home life shouldn't be business like. A prosperous salesman has recently set an example for all Broadway husbands who are tired of married life. This

gentleman, according to his wife's testimony conducted an auction with her. First he offered her a thousand dollars for a divorce, and when she refused he kept raising until he got to ten thousand. But the lady was still adamant. So he went through the usual formula, "Going—going—gone!" And he went. Women are so unreasonable.

. . .

A Friend—I hear they delivered a load of liquor up at the N. V. A. yesterday.

Jim Thornton—Oh, yes. I was the load.

. . .

And now Willard Mack is undertaking Shakespeare. Would it be in order to suggest that he is ideally adapted for Romeo and Henry VIII?

JOHN EMERSON ANSWERS PRODUCING MANAGERS

Makes Reply to Statement of Harris—Fidelity League Demands Proof

DESPITE the unanimous passage of a resolution against the Equity Shop by the Producing Managers' Association, managerial interests representing approximately one-third of the producing activities of that association are not really opposed to this policy, according to a statement by John Emerson, president of the Actors' Equity Association. Mr. Emerson declared that the managers apparently had to go on record officially as opposing the Equity Shop, because of an agreement with the Fidelity League, but that in their hearts they were not unanimous in their opposition to it, for the reason that the Equity Shop would protect them against the irresponsible actor. His statement in part follows:

"Mr. Harris says that 'certain actors have claimed that several important managers are in favor of the so-called Equity Shop' and cites as a refutal of this statement the fact that his Association passed a unanimous resolution against it.

"As a matter of fact, they were obliged to vote against it to keep the faith pledged to the Fidelity League, when they started that organization in August, 1919, as an instrument with which they hoped to break the Actors' strike. Of course the effort failed, but the pledge remained, to torment the managers and compel them to pass unanimous resolutions.

"This unanimity, however, is only official. In their hearts the managers are not as unanimous as they seem. We have positive and definite information that managerial interests representing, I should say, approximately one-third of the theatrical activities of their Association, are not opposed to the Equity Shop, but consider it a good thing for the Manager as well as the Actor, as it would enable the Equity Association to protect the Manager against the irresponsible Actor—something which neither our Association, nor the Manager can do at present. . . .

"On behalf of the Equity Council, I wish to ask members of the Producing Managers' Association to suggest to us any means by which we can preserve to the Actors the benefits which have been gained for him, without the institution of the Equity Shop. The Council has studied the situation for months and has been unable to discover any other way. If the Managers have any constructive suggestions, they will be received in a spirit of utmost sincerity and seriousness, and given every possible consideration. The Equity Council feels that the time has come when all bitterness and hatred should be buried, and we are willing and glad, if only met half way, to work together with all the elements in the theatre for the improvement of conditions of actors and managers alike, in order to put our entire profession on a better, more solid and stable foundation than it has ever known before."

The Actors' Fidelity League, through its secretary, Howard Kyle, issued a denial.

"This statement is not true and Mr. Emerson ought to know it," said Mr. Kyle. "We challenge him to produce evidence to support it. It is a serious imputation against the actors and actresses who did of their own volition start the Fidelity League in the name of equity as they understand that word."

Surprise Party for Faversham

Friends of Mr. William Faversham, who is appearing at the Selwyn Theatre in, "The Prince and the Pauper," gave him a surprise birthday party last Sunday at his home in 17th street.

Alice Finn Coffin had prepared a toast which was read by Mrs. Faversham. Charles Hanson Towne, who was among the assemblage, dedicated a poem to Mr. Faversham, while Mary Garden and Madame d'Alvarez enlivened the proceedings by singing, as did Lawrence Leonard. Mr. and Mrs. David Mannes played and Mr. Towne, Walter Damrosch, and Paul Leywac did an amusing burlesque on German opera. Then a special group of Mr. Faversham's admirers and friends presented him with a Roman sun dial, which they will have set up on his country place at Huntington.

. . .

Mrs. Hammerstein Loses

Mrs. Oscar Hammerstein, third wife of the late impresario, has lost an equity suit brought against her by the daughters of Mr. Hammerstein's second wife, the referee, Francis M. Scott, former Justice of the Appellate Division, having handed down an opinion awarding to the plaintiffs, Mrs. Stella Hammerstein Keating (now Mrs. Charles Fyles Pope) and Mrs. Rose Hammerstein Tostevin, the sum of $124,567.14. Mrs. Hammerstein will appeal the case, it is said.

. . .

New Chapin Plays

Mrs. Alice Chapin, who is playing in "The Meanest Man in the World," is soon to present several of the one-act plays by her son, Harold Chapin, at special matinees. He was killed in the war. "The New Morality" is among his plays.

Fidelity League Program

Sunday night the Fidelity League held its monthly social session including an unusual program in Henry Miller's Theatre. Margaret Anglin and Holbrook Blinn, assisted by Alberta Gallatin and Lark Taylor, presented a one-act play, adapted from the French, called "Sabotage." Ruth Chatterton and Tom Nesbitt, assisted by Gabriel Ravenelle, appeared in a new sketch by A. E. Thomas, called "Whose Room?" There was also a playlet by Maurice Baring, called "The Drawback," with Robert Vaughn and Frances Stirling Clarke. Dorsha offered a dance and Katharine Van A. Palmer three French songs.

. . .

Bert Levy Gives Dinner

Bert Levy gave a welcome party at the National Vaudeville Artists' Club last week to Ella Shields, Frank Van Hoven, Laddy Cliff and Sydney Alcott. Mr. Levy had as his guests Valentine Grant, Mrs. Bert Levy, Henry Chesterfield, Mr. and Mrs. Glenn Condon, Mr. and Mrs. Walter Winchell, Sue Shields and Leila Walker Clarke.

. . .

Guilbert Repeats "Guibour"

Yvette Guilbert presented pupils of her school of the Theatre on Thursday afternoon at the Thirty-ninth Street Theatre in "Guibour," a miracle play. The piece was presented last week at a private performance.

. . .

San Francisco House Reopens

The Valencia Theatre in San Francisco that has been dark for many years, opened last week with co-operative players offering "Believe Me Xantippe." Next week "Heart of Wetona" will be given.

Fifth Academy Matinee

The fifth matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theatre, Friday afternoon, February 18. The four-act comedy, "Mrs. Corringe's Necklace," by Hubert Henry Davies, will be presented.

. . .

Next Theatre Guild Play

The Theatre Guild announces that "Heartbreak House" will be withdrawn from the Garrick at the close of the 129th performance on Saturday evening, February 26. On the following Monday "Mr. Pim Passes By," a comedy by A. A. Milne, will be presented by the guild.

. . .

Margaret Severn Program

Margaret Severn, with "The Greenwich Village Follies, 1920," will be seen in a program of new and original dances at a special matinee at the Shubert Theatre, Friday, February 25.

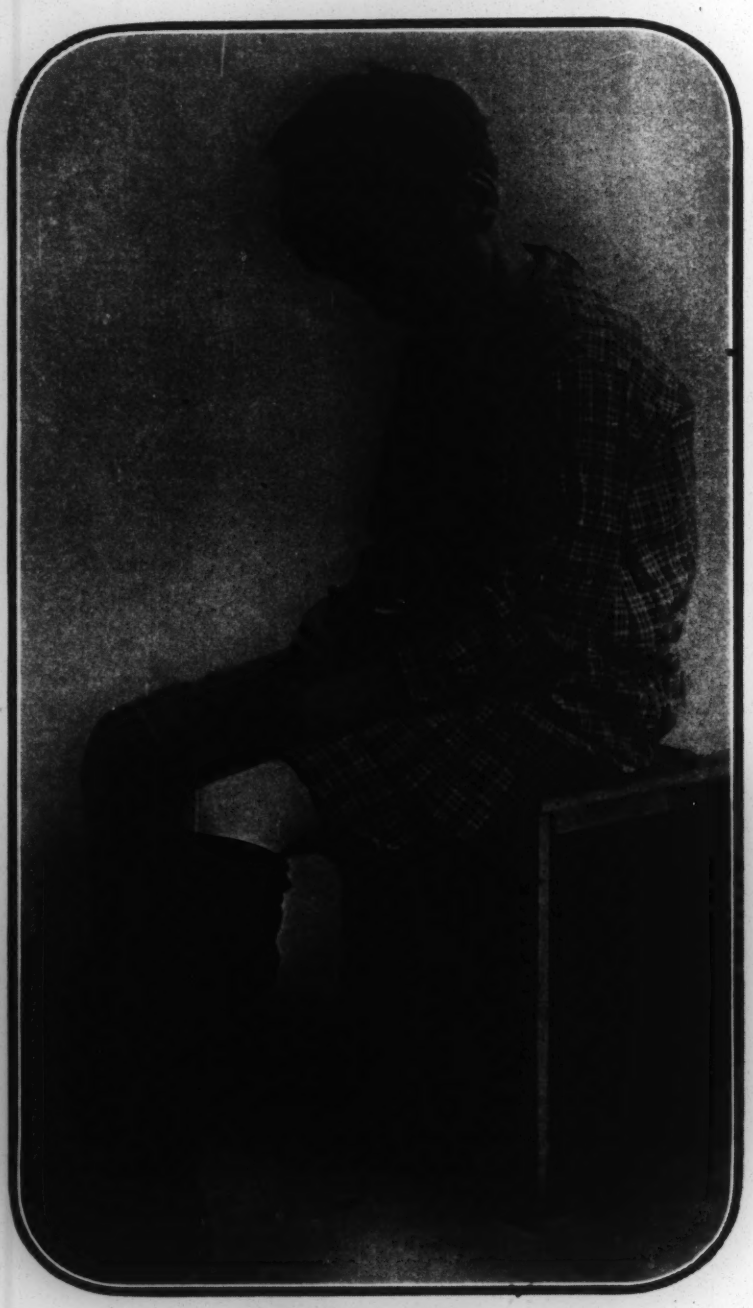
Tyson in Court

The Tyson Company appeared before Judge Thompson in the United States District Court last week to answer to charges of having violated the internal revenue act of 1918, requiring that all tickets sold at places other than the theatres must bear the name of the vendor and the price of sale. Guilt under the information filed is punishable by a fine of not more than $100. The Government case is based on evidence gathered by field agents and turned over to District Attorney Caffey by William H. (Big Bill) Edwards, Collector of Internal Revenue. Bail was fixed at $100.

. . .

Jennings Guest of N. V. A.

Al Jennings, reformed bandit, was a guest of the National Vaudeville Artists' Club at another of their series of Bohemian nights last Sunday. Just before the entertainment was scheduled to start Jennings climbed on the stage and briefly told the history of his life.



WESLEY BARRY

Marshall Neilan's young star, who will make his stage debut in the title role of "Penrod," at Egan's Theatre in Los Angeles

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

DRAMA LEAGUE EXCLUDES GILPIN FROM DINNER

Objections Said to Have Been Raised Against Presence of Negro Artist at Banquet

THE Drama League's dinner will be given at the McAlpin Hotel on March 6, and 250 persons thus far have signified that they will attend.

The stage folk to be honored at the banquet, and the reasons therefor, are announced as follows: David Belasco, as manager and director; Lionel Atwell, Ben-Ami, Gilda Varesi, Fred Stone and Frank Craven, for their acting; Eugene O'Neill, as the creator of "The Emperor Jones," Lee Simonson and Dudley Digges, for their work in "Heartbreak House;" Mary Garden, as a woman executive in opera; Arthur Hopkins, for his courage and confidence in the public; Margaret Severn, for making the mask a factor on the stage; Robert Edmund Jones, for creating the setting of "Samson and Delilah."

The league was faced by the problem of how to entertain last year's ten biggest contributors to dramatic art without including Charles Gilpin, the negro whose work in "The Emperor Jones" is one of the season's high points. After announcing that a vote would be taken to determine the personnel of the leading theatrical benefactors, it became evident that Gilpin might receive the necessary votes because he really had accomplished something noteworthy. Voters of radical tendencies, it was thought, might vote for him for the very reason that he is a negro, and therefore not apt to get a square deal.

It is said that there was a general objection to his presence apparent in letters registering various reasons for not including Gilpin in the list of ten.

The Drama League, it is said, accordingly ruled that Gilpin should not be included among the dinner guests, because his acting, although distinctive, had shown his own race to bad advantage, and therefore was not in his favor, and also because, if he were invited, he probably would not attend.

The conclusion was that he is to receive a letter assuring him of the Drama League's esteem and informing him of the honor accorded him in the receipt of a sufficient number of votes to place him third or fourth in the list.

Walton Bill Passes

Senator Charles W. Walton's bill designed to make it a misdemeanor for any person to engage in sidewalk speculating in theatre tickets was passed by the Assembly February 14 with only one dissenting vote. It now goes to the Governor.

The measure is drafted so as to reach also persons who ply their trade in theatre tickets from doorways and booths. Another Walton bill now pending is intended to license ticket speculators, but restrain them from charging more than 50 cents in excess of the box office price.

* * *

Norà Bayes to Move

Nora Bayes and "Her Family Tree" will move from the Lyric Theatre to the Shubert Theatre on Monday, March 7, when the Greenwich Village Follies will start on tour. For the remainder of the season the Lyric will be devoted to moving pictures. "The Four Horsemen of the Apocalypse" will follow Nora Bayes at the Lyric.

* * *

Title Changed Again

A. H. Woods has again changed the title of the Wilson Collison-Avery Hopwood farce now in rehearsal. The piece, originally known as "Come Up in the Haymow," was rechristened "Getting Gertie's Garter." It will now be known as "Up in the Haymow."

* * *

Lillian Lorraine Recovering

Lillian Lorraine, who suffered severe injuries from a fall more than a week ago, is not so badly hurt as was at first thought. Her recovery seems now assured, according to a report from Stern's Sanitarium, where she is confined.

* * *

Advertising Club Dinner

The Advertising Club of New York will give its first annual dinner and ball at the Hotel Astor on Monday, Feb. 21. An elaborate program has been arranged which will include stars from several of the Broadway shows.

Augustin Duncan Gets Play

Augustin Duncan has acquired the rights of "The Cradle Song," a Spanish play, by Gregorio Martinez Sierra, which has been translated by John Garrett Underhill and adapted for the English-speaking stage for the first time. Mr. Duncan is the producer and will act one of the most important roles. The play is to be given at the Times Square Theatre in special matinee performances. Mr. Duncan will remain in the cast of "Mixed Marriage," now running at the Sixty-third Street Theatre. Angela McCahill and Harmon MacGregor, of this St. John Ervine success, will also figure in the play of the Spanish author.

* * *

To Divorce Frank Tinney

Frank Tinney, just before he left for Philadelphia where "Tickle Me" is now playing, was served with a summons. Mrs. Tinney, formerly Edna Davenport, is suing for a divorce.

* * *

Replace Innis Brothers

Burt Gordon and Gene Ford replaced the Innis Brothers at the Palace Theatre, Tuesday evening. The Innis Brothers were forced to cancel their date on account of sickness. Gordon and Ford are also appearing at the Riverside and the Jefferson this week.

* * *

Kent to Replace Woolsey

Robert Woolsey, comedian in C. B. Maddock's "Bubbles" at the Riverside this week, will leave the act at the end of the week. Billy Kent will take his place when the act plays the Palace next week.

* * *

Mack in New Play

Willard Mack, after closing on Saturday night at the Greenwich Village Theatre in his melodrama, "Near Santa Barbara," will open the following week in a new show, "Smooth As Silk," at the Lexington.

* * *

Golden's Next

John Golden announces his next production as "Happy New Year," a comedy by Hale Hamilton and Viola Brothers Shore.

"Twelfth Night" Presented

Shakespeare's "Twelfth Night" was presented on February 14, at the Garrick Theatre, by St. Clair Bayfield, of the "Deburau" Company, assisted by a cast of stars from current Broadway successes. The one performance was given under the auspices of the Verdi Club, Mrs. Florence Foster Jenkins, founder and president, and the proceeds will be given to the Italian Red Cross Society.

The cast includes Frances Carson, Pedro de Cordoba, Harry Gribble, Charles Harbury, Robert Lowe, Rowland Buckstone, Gerald Hamer, Ulysses Graham, Morgan Farley, Mary Holton, Fred Bickel, William Goodridge, Sylvia Little, Robert Roland, and St. Clair Bayfield. The minor parts are played by members of the "Deburau" Company,

The play was presented in the manner of its first performance, without front curtain, scenery, or pauses, with the orchestra upon the stage, and the properties set by members of the company in view of the audience.

* * *

To Found Ballet

Desiree Lubovska, danseuse, plans to found a national American ballet along the lines of the famous Imperial Russian organization. Assisted by many artists she will give an inaugural demonstration on Friday evening, February 25, at the Town Hall, when Lillian and Dorothy Gish and Irene Castle will be the guests of honor. It is the purpose of Madame Lubovska to head a training school here and to put out an original production each season.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

JESSICA BROWN
DORIS KENYON
ROSE ROLANDO
MARY BRANDON
GAVIN MUIR
ROSALIND FULLER

Cleveland Theatre Opens

With a blaze of electric lights, the Ohio Theatre, new home of the Klaw and Erlanger productions, opened its doors in Cleveland on Monday night, February 14th, with David Warfield in a revival of "The Return of Peter Grimm." The theatre is the first of a series of million dollar houses to be operated in the new Euclid Square section. The Hanna to house Shubert attractions is just across the way. Keith's new vaudeville house will be just east of the Ohio, the Allen Theatre is just west of it, and Loew's magnificent State Theatre is directly next door. Robert McLaughlin is manager of the Ohio, George Fox is assistant manager. The theatre is a very beautiful one, and the opening an important event in Cleveland's theatrical life.

* * *

Ada Mae Weeks Wins Case

Ada Mae Weeks, who applied in the Supreme Court for an injunction against John Cort, restraining him from interfering with her in her efforts to obtain work in her profession, won by default when the case was called before Justice Bijur. Miss Weeks, until recently leading dancer in "Jim Jam Jems," is suing Mr. Cort for $25,000, alleging that he compelled her to break her contract with him and wrote to the Producing Managers' Association, warning members not to employ her, as she was under contract to him.

* * *

"Tangerine" Presented

Carle Carlton will present his new musical production, "Tangerine," at the Globe Theatre in Atlantic City Monday night for the first time preparatory to a New York hearing in three weeks' time. The piece is the work of Philip Batholomae and Lawrence Langner, with music and lyrics by Carle Sanders and Howard Johnson, and has been staged by Robert Milton and Julian Alfreds. Among the principals are Vivienne Segal, Edward Nicander, Eileen Wilson, Douglas Stevenson, Florence O'Denishawn and Allen Kearns.

* * *

"Nemesis" Rehearsing

George M. Cohan is now engaging a cast for the production of a new play by Augustus Thomas, called "Nemesis." Emmett Corrigan has been cast for the leading role. Rehearsals are now under way.

* * *

Runs Ending

"The Greenwich Village Follies" will begin the final two weeks of its run at the Shubert Theatre on Monday. "Erminie" will end its run at the Park on Feb. 28. It will be seen next in Philadelphia.

* * *

"The Spring" Extended

The Provincetown Players have extended the run of "The Spring" one week, to February 20; also, for the first time in their history, a matinee was given on Saturday, February 12.

* * *

Mme. Melba Improving

Nellie Melba, operatic prima donna, who is seriously ill with influenza at Monte Carlo, is reported as better, though still gravely ill.

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CHICAGO PLANS BUSY SUMMER

Many Attractions Already Booked — Theatres Likely to Be Scarce

CHICAGO theatres bid fair to be in heavy demand for the coming summer season. Already most of the houses are booked.

Harry J. Powers has definite plans for the summer for the four syndicate houses. Helen Hayes will play "Bab" at the Blackstone; Frank Tinney will appear in "Tickle Me" at the Illinois; "Call the Doctor" will occupy Powers' and "Mary" the Colonial.

"Irene" will go to the Studebaker, "The Bat" threatens to stay at the Princess until next season, and "East Is West" should bridge the summer at the Garrick. The Central, now well provided for with Jack Norworth and "My Lady Friends," should not require a change for a considerable time.

"The Tavern" is at the Grand and should stay there for months. "Dulcy" at the Cort, with Lynn Fontanne, is expected to remain until fall.

"Way Down East" will stay at the Woods Theatre for an indefinite term.

Charlotte Greenwood and "Linger Longer, Letty" are booked for the Olympic in April.

For spring and summer The Playhouse will have its choice of "Getting Gertie's Garter," with Hazel Dawn and Walter Jones acting it, or "Woman to Woman," with Wilette Kershaw as the star. "Ladies Night," a turkish bath farce, with John Cumberland, is the theatre's third chance.

The new Apollo theatre will be ready before summer. The initial attraction is yet to be chosen, although the honor of breaking in that playhouse has been tendered conditionally to Marjorie Rambeau in "The Sign on the Door."

New Plays in Chicago

"When We Are Young," a comedy by Kate L. McLaurin, is on its way to the La Salle, with Henry Hull, Alma Tell, George Marion, Frank Monroe and Grace Reals in its cast. William Hodge will say his farewell at the end of the week and will set out for other pastures with "The Guest of Honor." The new show will begin its engagement on Monday night, Feb. 21.

After a month of "Florodora," the Studebaker will become the new location of "Irene," which will move from the Garrick to the lake front theatre on March 6. "Irene" will vacate the Garrick as a favor to Fay Bainter, who will come after many postponements, to act "East Is West."

* * *

"Dulcy" in Chicago

George C. Tyler and H. H. Frazee will present the new comedy "Dulcy" at the Cort Theatre, Chicago, beginning Sunday evening, Feb. 20. Dulcinea, the "bromidic" chatterbox, has appeared in Franklin P. Adams' column in a New York newspaper for years, and now she will invade the stage. Lynn Fontanne will play the leading role. The company includes Gregory Kelly, John Westley, Gilbert Douglas, Wallis Clark, George Alison, Elliott Nugent, Howard Lindsay Harry Lillford, Constance Pelissier and Norma Lee.

* * *

"Daddy Dumplins" for Chicago

"Daddy Dumplins," the play made by George Barr McCutcheon and Earl Carroll from the former's novel, "Mr. Bingle," and acted first by Thomas A. Wise and afterward by Maclyn Arbuckle, will be seen in Chicago in a revamped form, it is said, with Louis Mann named for leadership of the new cast.

* * *

Gest Spectacles in Chicago

The Auditorium in all probability will be given over to the Morris Gest spectacles for an indeterminate period. "Aphrodite" will return there when "Mecca" has gone and it is said that "Aphrodite" will be followed by a return engagement of "Chu Chin Chow."

William Owen to Tour

William Owen, well known Shakespearean actor in the Middle West, will again go on tour this spring in a repertoire of Shakespearean plays, under the direction of Clarence E. Burdick, who, for the past four years, has handled the routing and management of the Ralph Dunbar productions in Chicago and New York.

* * *

"Beggar's Opera" to Tour

A. L. Jones has purchased the rights to "The Beggar's Opera," together with the entire production and contracts for the English company which Arthur Hopkins brought over for the presentation at the Greenwich Village Theatre and will send the troupe on tour through Canada. "The Beggar's Opera" opened at the Royal Alexandria Theatre, Toronto, last Monday night, with an engagement in Montreal to follow.

* * *

Athens Theatre Opens

The initial performance at the Palace Theatre, in Athens, Ga., "Dixie's Playhouse De Luxe," was given February 7, to large audiences. The Palace which will be operated under the Loew syndicate is one of the prettiest playhouses in the country and reflects great credit upon the great minds who inspired its building.

* * *

Frederick B. Henderson Dies

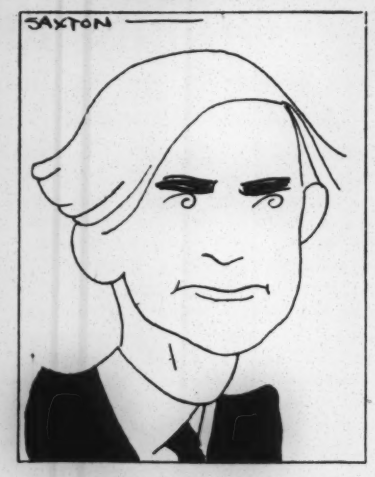
Frederick B. Henderson, head of the Orpheum Circuit operating west of Chicago and president of the company bearing his name which conducted the restaurant, vaudeville theatre and dance hall in Coney Island, died last Wednesday afternoon, while playing golf at the Los Angeles Country Club. Mr. Henderson was 52 years old.

* * *

"Mary" for Chicago

A. L. Erlanger has arranged to give George M. Cohan all the open time at the Colonial Theatre, Chicago, for the balance of this season and through the summer for "Mary," the Cohan musical comedy success.

Equities—II



FRANK BACON

Now in his third year in "Lightnin" at the Gayety Theatre

GrandOpera for NewEngland

A season of grand opera in Boston and through New England is being planned for the summer months, by the Boston English Grand Opera Company. The first performance will probably be given late in June in Boston. Fritzi Scheff will return to opera in "A Daughter of the Regiment," and "Manon." Vera Michelena who has never been heard in grand opera in the East will sing "Tosca" and "Thais," while Julia Kelety, the French Prima Donna, will be heard in "Aida." Negotiations are under way for Zoe Barnett for "Carmen." Wanda Lyons, now studying in Paris, will probably appear in "Pagliacci" and "Rigoletto." Arthur Albro, now singing in London, will return for special appearances, and Guiseppe Coralla, the tenor, last heard here with the San Carlo Opera Company, will sing his well known roles.

* * *

Lionel Barrymore Wins Case

Justice Bijur has denied the application of John D. Williams for an injunction to restrain Lionel Barrymore from appearing under the direction of any other manager. Williams said his contract provided that the actor and his wife, Doris Rankin, were to appear in "Gold," under his direction. Barrymore refused to act in this play. Justice Bijur said there was no enforceable agreement. Barrymore will accordingly be free to open in "Macbeth" Thursday night under the management of Arthur Hopkins.

* * *

"Ghosts" for Charity

A performance of "Ghosts" will be presented at the Longacre Theatre on Sunday evening, February 27, under the auspices of the Ladies' Auxiliary of the Norwegian Children's Home. Included in the cast will be Edward Waldmann, Regina Wallace, Mary McDermott, and Edwin Caldwell.

* * *

Peters to Do Setting

Margaret Anglin announces that she has engaged Rollo Peters to design the scenery and costumes for the production of "The Iphigenia," at the Manhattan Opera House on April 4.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The resolution passed by the Producing Managers' Association against the proposed "Equity Shop" was a little late, considering that our members had been voting on the subject for about two weeks and it will, we believe, prove a boomerang, as did the Dramatists' Guild's resolution which was sent broadcast. Our members consider such questions are for them alone to decide and they resent interference of this nature. We know two or three who were "on the fence" but who upon receiving the Dramatists' propaganda immediately decided to vote for "Equity Shop."

The workings of the law are sometimes hard to understand. Jimmy Hussey owed money to his "Tattle Tales" chorus and, failing to secure a settlement, the Equity served him with a summons. He then filed a petition in bankruptcy. Is it possible that he can avoid paying honest debts? Because his assets in the near future will be considerable, since he is under contract at a big weekly salary.

We have received a complaint from the owner of an "Uncle Tom's Cabin" car show, who states that three members of the company have refused to parade. While we have had no time to learn the other side of the story still, if this be true, it would appear that the actors are in the wrong, since they must surely have known when accepting the engagement what was expected of them. The parade in such companies is the big advertisement feature. It brings in the business and without it the company might starve. There are customs in certain classes of shows which cannot be changed unless proved to be to the detriment of all concerned.

Mr. Paul Dullzell, who has been in Chicago assisting Mr. Frank Dare, the new manager, in familiarizing himself with the many details of our work there, has returned to New York. He reports that our mid-west headquarters is functioning smoothly and efficiently.

The votes on "Equity Shop" continue to pour in with undiminished volume. Members casting their votes in person place them in a locked ballot box, which will not be opened until the expiration of the voting period on February 28th. Many votes are received through the mail. A great many contain money for dues, etc., and these envelopes are opened by the mail clerk, who checks off the enclosures to the proper departments and places the ballots in the ballot-box.

FRANK GILMORE.
Executive Secretary.

* * *

Ethel Barrymore Improving

Ethel Barrymore, who for the last few weeks has been in the Flower Hospital, is reported to be recovering from her illness in a way that is most encouraging. Under these conditions, it is said, the actress will appear in another play before the spring has well advanced. Rumor connects her name with that of her brother, John, as co-stars in "Claire de Lune," the new play by Michael Strange (Mrs. John Barrymore).

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Is That So!

ROSE ROLANDO, dancer in "The Rose Girl," will give a special performance before the members of the Polynesian Club at the Hotel Astor Thursday afternoon.

Harold de Becker, member of the cast of "In the Night Watch," at the Century Theatre, is to have a book of his sketches of famous people of the stage published shortly.

Alice True Gentle and *Jacob Proebstel,* manager of the San Carlo Grand Opera Company, will be married in April, when *Mme. Gentle* hopes to be granted a final decree of divorce from Dr. Robert Bruce Gentle, New York physician.

Edward H. See has been engaged for the new Achmed Abdullah play, "Toto," in which *Leo Ditrichstein* will appear in New York shortly.

Ted Lorraine, John Lowe, Joe Browning and *Lou Edwards,* principals in the "Midnight Rounders of 1921" at the Century Promenade, have formed a swimming club among the members of the company.

Louis Wolheim, who plays the Mexican General in "The Broken Wing" at the 48th Street Theatre, was Professor of Mathematics at Cornell University before going on the stage.

Cyril Chadwick

has returned to the cast of "Three Live Ghosts" after an absence of a few days owing to a touch of grippe.

Albert Donnelly, shadowgraph artist in the "Midnight Rounders of 1921" on the Century Promenade, gave an exhibition and lecture before the Dutch Treat Club at their weekly luncheon Wednesday.

Billie Dauscha will succeed *Eleanor Dawn* in the cast of "Ladies' Night."

The Bohemians, Inc., have engaged *Ada Forman* to appear in their productions for the next two years.

Ethel Irving, formerly of "The Rainbow Girl" company, and *W. C. Holmes* of Boston, will be married in two weeks.

Charles Sturgis, veteran actor, who now is curtain man for *Margaret Anglin,* celebrated his seventy-fifth birthday last week.

Carl Ziegfeld, President

of the Ziegfeld Musical College, Chicago, who has been spending a month here advising his brother, *William K. Ziegfeld,* on the musical score to accompany "The Black Panther's Cub," the initial Ziegfeld Film Production, has left for Palm Beach, where he will join his other brother, *Florenz, Jr.*

Irma Irving has been added to the cast of *Carle E. Carlton's* production of "Tangerine."

Catherine Proctor

who plays the part of the mother in "The Mirage" at the Times Square Theatre, had an opportunity of showing her versatility on Friday evening when she played *Florence Reed's* part at short notice and repeated the performance Saturday matinee and evening. *Miss Proctor* is understudy for *Miss Reed.*

Diana Bourbon, member of the Royal House which gave Louis XIII and Louis XIV and succeeding monarchs to France, has been added to the cast with *William Faversham* in Mark Twain's "The Prince and the Pauper," appearing in the role of Princess Elizabeth.

William J. Kelly, last seen in New York in support of *Mary Nash* in "The Big Chance," has been placed under contract to play all the leading roles in the biggest American successes, which will be produced in Australia by the J. C. Williamson Co., Ltd.

Ada Forman, now with new "Midnight Rounders of 1921" at the Century Promenade, will give a series of special dances before the Association of American Dancing Masters.

Max Marcin, producer of "Three Live Ghosts" at the Nora Bayes Theatre, is making arrangements to send a special company to London to present the play there next season.

Clare Eames has

been engaged to play the title role in John Drinkwater's "Mary Stuart."

Robert Russell Bennett has composed special music to support the dramatic action in *Arthur Hopkin's* production of "Macbeth."

Mrs. Edward Aguillas of Kansas City is visiting her daughter, *Jeanne Eagels* of "In the Night Watch," at the Century Theatre.

Sally Fisher has been engaged by *Clare Kummer* to appear in the leading roles of "Chinese Love" and "The Choir Rehearsal," which will be presented at special matinees at the Punch and Judy Theatre.

Alexis Kosloff, formerly of the Imperial Russian Ballet, gave a reception last week to formally open his new dancing studio.

Florence Walton has left for Chicago, where she will remain for the rest of the season in charge of the dances in the new Drake Hotel there.

Funeral of J. G. Huneker

Funeral services for James Gibbons Huneker, music critic of the *World* and man of letters, were held in the Town Hall in West Forty-third street, Sunday afternoon. There was no religious ceremony. The only music was by a string quartette, composed of Nahan and Sam Franko, Leo Schultz and Jacob Altschuler. John Quinn, a lifelong friend, introduced the three men who spoke. Henry E. Krehbiel, George W. Wickersham and Francis Wilson made brief addresses.

The honorary pallbearers were Giulio Gatti-Casazza, Otto Weill, David Belasco, Nahan Franko, Artur Bodanzky, H. T. Finck, W. J. Henderson, Frederick J. Gregg, William J. Guard, Edward Ziegler, John Quinn, Henry Rowe Shelley, Richard Le Gallienne, Max Smith, Sylvester Rawling, Henry Hadley, August Luchow and Herbert Bayard Swope.

* * *

Kummer Matinees

Monday afternoon, February 28, has been selected by Clare Kummer as the opening date for the matinee performance of her four one-act plays, "Chinese Love," "The Choir Rehearsal," "Bridges" and "The Robbery." Roland Young will be seen in "Rollo's Wild Oat" at the evening performances and the regular matinees.

* * *

In "The Ghost Between"

In support of Richard Bennett in "The Ghost Between," the new play by Louis K. Anspacher which opened in Baltimore last week, are Reginald Barlow, Louis Hector, Victor Gilbert, David Glassford, Edward Martyn, Lewis Sealy, Dorothy Cumming, Betty Bellars, Agnes Doran and Lois Emery.

Justine Johnstone seems to have deserted the stage for good in favor of the screen. Her latest picture for Realart is entitled "The Plaything of Broadway"

At the left Miss Johnstone is adorning an evening gown as only she can, and above she shows how much her beauty can add to furs

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

In the Song Shops

By Johnny O'Connor

Al Gumble and His "Spanish Booze" — Riveria Company Trying Out New Plan — "Mazie" Going Strong

EDWARD B. MARKS

Head of the new Edward B. Marks Music Co. (formerly Jos. W. Stern & Co.). Twenty-seven years ago "Uncle Eddie" started the business with Mr. Stern, in a basement in 14th Street. He has just taken over a new building next door to the N. V. A. club, which will be ready for occupancy next Fall. Mr. Marks' big numbers now are "Love in Lilac Time," "The Arabian Yogi Man," and "Pining"

"HELLO, Johnny, this is *Al Gumble* of Remick's talking. Say, listen, Irish, hop over to the office when you get a chance. I've got some real good stuff, Spanish Booze and—what you'll be right over? all right, so long."

"Five minutes later I was pushing my way through a mob of actors, agents, leather lunged song pluggers and calloused fingered pianoplayers. Spanish Booze? Something new to me. But if *Al Gumble* was handling it, it must be O. K. So accompanied by a camel and a Sahara thirst, I breezed into Al's chamber of

Melody and Mirth

got the usual handshake and was told to flop in the corner, that the festivities were about to begin.

Al played a pretty little number, asked me how I liked it and I said, "Pretty good. Now that the overture is over, ring up the curtain and let's go into the merry merry."

"What do you mean?" piped *Al*, in a sort of a surprised way.

"Nix on the innocent maid stuff," said I. "Trot out the old Spanish Booze and I'll show you how Thurston makes things disappear."

"Spanish Booze?" gasps Al.

And then he starts to laugh, at the same time handing me

A Liberal Portion

of razzberries though that fruit was not in season.

"Why, Johnny, I didn't say anything about Spanish Booze. What I did say was *Spanish Blues*, our latest number written by *Lew Pollack* and *Sydney Mitchell* which is sweeping the country and gives promise of being the biggest thing we ever handled. All the big acts are using it and *Blossom Seeley* has just recorded it for the mechanicals. It's a wonderful number and—"

By that time I was half way down the stairs and headed for the nearest oasis.

Ran across the genial *Jack Smith* the other day who was all excited over the wonderful success of *Oh Gee Say Gee*.

"Biggest thing in years," screamed *Jack*, "knocking 'em dead all over the country and hanging up

A New Record

for best sellers and don't overlook our other sure fire number, *It's All Over Now*. What a riot that baby is, most all the big acts are using it and on the level we can't hand it out fast enough. So long, see you in Wolpino."

The Riviera Music Company of Chicago, are trying out a new plan which should enable them to popularize their latest songs in half the time required in the past. They are sending out what is known as a "Working Squad," composed of three singers and a pianist, who will cover all of the big cities, spending a week in each town; so that the dealers will be able to get the proper cooperation in demonstrating and popularizing Riviera hits. This is an excellent plan, and should prove valuable.

Best Selling Sheet Music

FOX TROTS — Avalon, Remick; Margie, Waterson, Berlin & Snyder.
BALLADS — Broadway Rose Fisher; Rosie, Remick.

The first trio sent out is composed of *Madeline Holmes*, popular Chicago singer; *Ruth Girard*, who has been associated with the Riviera Professional Department, and *Lillian Stewart*, recently in vaudeville. *George Barrett* will accompany this trio as pianist on their tour of the principal cities in the Middle West. During this demonstration, their efforts will be confined to *Rose of China*, which is now past the 100,000 mark in sales, *Sweet Southern Dream*, a scintillat-ballad with a crooning melody which has become very popular in the South, and *La Brenda*, Riviera's latest fox trot.

Best Selling Music Rolls

MELODEE—Fox Trot, Little Stranger (3335); Ballad, June (3343).
Q. R. S.—Fox Trot, My Mammy (1321); Ballad, Broken Moon (1286).
REPUBLIC—Fox Trot, Yokabawa Lullaby (59028); Ballad, Mother of Pearl (57528).

Al Fox announces a new address since the Plaza Music Co. went into bankruptcy, as they were his selling agents for the East. He is now doing business at 518 West 135th St., New York City. *Mr. Fox* is at present on tour with *Geo. White's* "Scandals of 1920," but his affairs are being taken care of by *Mrs. E. Smith* in New York and by *Errett Bigelow* in Chicago.

The *Purple Poppy Waltz* is being featured again this season by *Valeska Suratt* in her biggest success, "Scarlet" and *My Mother's Lullaby*, by *Cyril Smith*, is being sung by the original "*Stuart*," The Male Patti, *Ray Lawrence*, *Marty Dean* and his bathing beauties, and *Roy Harrah*, the well known skating act.

Mazie, the new *Jack Mills* fox-trot, has become a vertiable sensation in the brief space that it has been upon the market, and not less than eleven phonograph companies have already recorded and five roll concerns have cut the new hit. All the New York orchestras are playing it, and the orders for sheet music have surpossed any other number in the *Mills'* catalog.

Mazie is now recorded on the following mechanicals, Columbia, Emerson, Edison, Pathe, Gennett, Jones, Okeh, Paramount, Brunswick and Aeolian, Q.R.S., Standard, Connerized, Republic, Artempo, etc.

A national advertising campaign is being exploited by the American Society of Authors, Composers and Publishers, warning motion picture exhibitors, cabaret and restaurant owners, to take heed to the law in relation to the Copyright Law Tax.

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Is That So!

Phil Ponce, sales manager for Jack Mills, Inc., of 152 West 45th street, New York, left for an extended tour throughout the Central States the other day. *Ponce* is one of the best known salesmen in the music publishing business, and has already established a remarkable record in the short time he has been with the Mills Co.

It has been noticed that *Samuel Shipman*, the playwright and *Lee David* the composer, have been seen together a good deal of late. Is it an operetta?

Best Selling Records

COLUMBIA—Fox Trot, Rosie (A-3364), Yerkes Orchestra; Waltz, Babv Dreams (A-6177), Prince's Orchestra.
EDISON—Fox Trot, Darling (50715), Della Robbia Orchestra; Waltz, Honey Dew Waltz (50709), Lenzberg's Orchestra.
PATHE—Fox Trot, Make Believe (22501), Orlando's Orchestra; Bright Eyes (20486), Casino Dance Orchestra.
VICTOR—Fox Trot—Feather Your Nest (35703), Whiteman Orchestra; Waltz, Alice Blue Gown (18700), Jos. Smith Orchestra.

The Rialto Versatile Five, the jazzological syncopators with *Pearl Regay's* act have signed contracts with the Columbia Graphophone Co. and will shortly start making records for that concern.

The Music Box under the direction of *Irving Berlin* and *Sam Harris* will open early in August with a musical comedy which *Mr. Berlin* is now writing.

Broaker and Conn Music Company, have some wonderful numbers, they are: *Because You're Mine*, a fox trot song, and *Once More*, a waltz song which is being featured by *Will Oakland*. They also have a new number which promises to be a sensation entitled *Nighttime*, a melody fox trot song by *Benny Davis*, writer of *Margie*, and *Ethel Broaker*. The Broaker and Conn Music Company have one of the prettiest offices in the music business.

NEXT WEEK ALHAMBRA THEATRE
HUGH HERBERT Presents
BOBBY BENARD AND CO.
in* A REGULAR GUY *by Hugh Herbert
NOW B. F. KEITH'S 81st ST. THEATRE **Direction JOE SULLIVAN**

Page Johnny O'Connor!

Frank Van Hoven Returns to America and Meets the Vaudeville Fans Again—May Trude at the Beaux Arts

REINTRODUCING *Frank Van Hoven* to American vaudeville fans:

This "squirrel-dodger" is undoubtedly the best known vaudeville actor in his own profession in the world. Because of his sagacity in trade advertising, *Van Hoven's* name has long since become a vaudeville "household word."

And he is still but a "kid" in the profession, for he first saw the light of day in 1889 in the month of February, his entrance into the world having been staged at Sioux City, Ia., the town which has suffered for much abuse as

Being the Scene

of the initial "cut salary week" under the regime of *Martin Beck*. In the days of consecutive routes, vaudeville actors shuddered every time they heard of Sioux City and Des Moines, for they knew the week's salary was to be operated upon in those two towns.

Van Hoven, in his early youth was considered the "mug" of his native town, and developed a chronic dislike for the familiar tune of "Home, Sweet Home." He also developed "rambling fever," and when *Paul Kleist* and his famous "Black and White Revue" came to play the Orpheum Theatre in *Frank's* home town, *Frank* kissed his folks goodby forever. *Kleist* can be blamed for *Van Hoven's* vaudeville career.

Kleist couldn't do much with *Van Hoven's* "art" career, so the subject of our interview took a "run-out powder" on *Mr. Kleist* to join *Adam Fetzer's* Circus,

A One Ring Affair

in which he was engaged to look after the animals. The animals were well fed. *Van Hoven* during this short engagement developed the "fasting" habit.

Realizing that his theatrical career was assured, *Van Hoven* decided to begin the mount up the ladder of fame. The initial rung brought him to the Kinsey Komedy Kompany, in which he portrayed the part of property man, acting in small parts, and when the night show was over he assisted in the work of taking down and folding up the tent. As a tent attendant *Van Hoven* became an expert. He loved tents.

His next bid for fame came with the Price and Butler Stock Company, owned by *Bill Price* and *George Butler*. They made him star juvenile man, and allowed him to present his specialty. *Van Hoven* has never forgotten them. They fed him on confidence, and

Paid Him Real Money

something he had never handled before.

After that outfit went "Democratic," *Van Hoven* decided to go into vaudeville, but vaudeville had something to say about it, and the nearest he could approach that type of entertainment was in beer gardens. He corralled a partner named *Jules Held*, and with *Held* doing the comedy, and *Van Hoven* the "straight," they proceeded to "knock them off the seats" in every beer garden in the Middle West. But even the beer-garden managers were hard to convince, and *Van Hoven* and *Jules Held*,

Realizing the Income

was insufficient to balance the high cost of living, dissolved partnership.

The first spot on the universe to see *Van Hoven* as a vaudeville actor was Elkins, W. Va. But the populace of Elkins never witnessed his work, for after journeying to the Southern hamlet, at the direction of *Gus Sun*, *Van Hoven* was informed by the manager of the local "opery house" that he was not booked and not wanted.

Van Hoven had sufficient money to land him in Fairmont, W. Va., the home of the famous *E. E. Meredith* of theatrical journalistic fame, and the manager of the theatre in that town, also an employee of *Gus Sun*, provided him

With Sufficient Funds

to scare away the bill collectors.

Our hero proceeded over the Gus Sun time, suffering the indignity of cancellation only seven times, which at that time was only about four houses less than the entire Sun holdings. Finally he landed in South Bend, Ind., playing at a vaudeville theatre booked through the Western Vaudeville Managers' Association.

Experience had been a good teacher, and *Van Hoven* had acquired the "gift of gab," and he outtalked the theatre manager before he appeared on the stage. His success dates from South Bend, for "*Tink*" *Humphrey* fortunately "caught" his act, and "*Tink*" was a power in the vaudeville world of the Middle West. *Harry Weber*, manager of innumerable stars of the present vaudeville day, was also in the audience, and *Weber* took *Van Hoven* under his managerial "wing."

Van Hoven was next booked to play

A Vaudeville Date

at Saginaw, Mich., and after the first performance he was promptly cancelled by the manager of the house. When the manager came back to notify *Van Hoven* of his "hard luck," he found the comic calmly packing his suitcase (a trunk was then a stranger to Frank), and was taken aback when *Van Hoven* opened the conversation by saying, "All right old man, I know I'm being Gus Sunned."

The Majestic Theatre, Chicago, came next, and *Van Hoven* made good in the eyes of the theatrical managerial world for time. After the Monday matinee he called on the late *Lyman Glover*, then manager of the house, and drew a portion of his salary, explaining to *Mr. Glover*, that

In Order to Work

he must eat. *Glover* gave him his entire salary in advance.

Van Hoven promptly exited from the hall bedroom, and for the first time in his professional career registered at a hotel. He picked a corker, the Palace Hotel on North Clark Street, selecting it for the name.

Hammerstein's Theatre, the home of "nuts," including *Loney Haskell*, introduced *Van Hoven* to New York audiences. And for the first time in his life *Van Hoven* was paid in three figures, his Hammerstein salary being $125.

From that date *Van Hoven* found the sailing easy. He played up through New England, down

Through the South

and finally sailed for England, where he has been a prominent vaudeville headliner for the past six years.

Two weeks ago he returned to America, wearing a wrist watch, a cane, and carrying a dialect. He is booked to headline vaudeville shows in America for the next six months. While away from his native shores a number of "nut" acts have been seen in vaudeville, many of them copying partially in style the routine that *Van Hoven* introduced in vaudeville, but, after "lamping" them all, *Van Hoven* stands alone, an originator, a genuine comedian, but, above all—an originator.

MAE TRUDE

Whose charm and beauty are helping to make the Cafe des Beaux Arts grill room a rendezvous of the smart set

Mae Trude whose photograph adorns this page is the charming hostess of

The Recently Launched

soiree dansante, in the grill of the Cafe des Beaux Arts. *Miss Trude* who is a native of Albany spent her girlhood in that quiet little city and during her early teens moved to Chicago. There she attended one of the smart finishing schools on the fashionable North Side where she enjoyed more than usual popularity.

Having a desire to accomplish something she journeyed to New York. In New York *Miss Trude's* statuesque brunette type of beauty at once won her a place in the cast of the Wm. Fox screen production "The Thief."

Having been approached recently by the management of the Beaux Arts she consented to appear as hostess at their smart soiree dansante nightly at nine thirty.

Although here but a few weeks her popularity is attested by the fact that she has established a patronage second to none. *Miss Trude's* social training coupled with a decidedly arresting personality make her the perfect hostess.

Met *Al Grossman* on Broadway the other day. You know *Al*, who handled the N. V. A. Baseball Club last season. *Al* has taken over the office of *Tom Jones* and has quite a few acts who are tearing things up on the Loew time. "Well, the old spring will soon be here," piped *Al*, "and then for the sweet music of the whistling baseball. Boy, I can hardly wait for the season to start, and

What a Sweet Club

we'll have this year."

"You said it, *Al*," screamed *Sammy Smith*, who was in the party, "why, I could hop in there tomorrow without a warm up and burn holes in the old catching mitt. The soupbone is in wonderful shape and the old spitter is just crying to be released."

20 YEARS AGO TODAY

"Under Two Flags" Is Produced at the Garden Theatre with Cast Including Blanche Bates, Maclyn Arbuckle, Albert Bruning, Grace Elliston and Tefft Johnson.

Clyde Fitch's "Lover's Lane" Is Produced at the Manhattan with Cast Including E. J. Ratcliffe, Frank Hatch, Nanette Comstock and Zelda Sears.

C. Haddon Chambers' "The Awakening" Is Produced by George Alexander in London at the St. James.

5 YEARS AGO TODAY

James K. Hackett and Viola Allen Appear in "Macbeth" at the Criterion.

Douglas Fairbanks in "His Picture in the Papers" Is Released by Triangle.

Maurice Costello and Norma Talmadge Appear in "The Crown Prince's Double" for Vitagraph.

"Cohan Revue 1916" Is Produced at the Astor with Cast Including Richard Carle, Valli Valli, Harry Bulger, Elizabeth Murray, Miss Juliet and Chas. Winninger.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

The New Plays

"THE ROSE GIRL"

New Ambassador Theatre Opens with Musical Comedy

Musical comedy in two acts. Music by Anselm Goetzl. Book and lyrics by William Carey Duncan. Staged by Hassard Short. Ballet by Fokine. Produced by the Shuberts at the Ambassador Theatre, Feb. 11.

Filipard	David Andrada
Fleurette	Marjorie Gateson
Mme. Donay	May Boley
Colette	Beatrice Darling
Denise	Elizabeth Darling
Felice	Helen Lyons
Suzette	Virginia Wynn
Filipe Telicot	Fred Hillebrand
Count Henri de Guise	Stewart Baird
Adelle La Flamme	Marcella Swanson
Jeanne Du Verne	Beatrice Swanson
Ambrose Lollypop	Shep Camp
Oswald Pettibone	Louis Simon
Victor Marquis de la Roche	Charles Purcell
Mignon Latour	Mabel Withee
Nadine Bankoff	Zoe Barnett
A Gypsy Dancer	Rose Rolando
Louise	Aleta
Marie	Florence Gast

"The Rose Girl" is intended for but one purpose. It achieves that purpose. Entertainment.

I do not understand the attitude of some of the men who find fault with William Carey Duncan's book. It isn't a book at all. It's a skeleton. It is, again, intended for merely that. On that skeleton the Shuberts have added what is essential to a popular success. And they have it. Why, then enter into the character of the book as if it were presented as a Gilbert and Sullivan affair.

It makes one laugh. Often the machinery by which this laughter is brought about is obvious. I am wondering if that is not just what Duncan wanted to do. And so wrote a conventional story. A story of a little rose girl found by the prince and coming to Paris marries him. That's all it amounts to as a story. But who cares?

It lets us see the wondrous *Rose Rolando* whose dance was received with cheers. It has *Marjorie Gateson* who somehow has never really had her chance. Be patient. She will. And *Fred Hillebrand*. A sort of younger *Raymond Hitchcock* and *Richard Carle*. And the *Swanson* twins. So young and so beautiful. And *Mabel Withee* who sings the title role.

Charles Purcell is featured. And *Charles Purcell* fails. Why? Because, as I see it, he insists on doing the stereotyped "lead." He was superb in "Maytime" because it was a series of roles. Of which the only one in which he did not register was the young man. A contradiction, I suppose, but the fact. His metier is the eccentric.

The *Fokine* ballet was a tiny affair but, as is all *Fokine*, full of charm. The surprise to me is how *Fokine* can do such fine things with untrained American chorus girls. Even behind *Lopokova* they didn't look so bad.

S. Jay Kaufman.

Ambassador Theatre Opens — "The White Villa" at Matinees—"Peg O My Heart" Revived—Two Roof Shows Open

"THE WHITE VILLA"

Special Matinee of Karen Michaelis Play

Play in three acts by Edith Ellis. Adapted from the novel, "The Dangerous Age," by Karen Michaelis. Directed by Edith Ellis. Produced by the Players Fellowship and A. H. Woods at the Eltinge Theatre, Feb. 14.

Richard Lindtner	Edward Ellis
Dr. Rothe	Edward Reese
Director Schlegel	Phillip Wood
Lillie Rothe	Dothea Fisher
Elsie Lindtner	Lucile Watson
Magna Wellman	Olive Oliver
Joergen Malthe	Frank Morgan
Jeanne	Doris Kenyon
Torp	Anita Rothe
Nils	John Clements

There should be a very fixed rule in the theatre to the effect that no author be permitted to direct his—or her—own play.

"The White Villa," which was produced at a Monday matinee at the Eltinge, had all sorts of qualities. Including a very substantial box office quality. Which since it really had something to say should not be held against it.

But *Edith Ellis*, who adapted it from Karen Michaelis's "The Dangerous Age," directed it. And thus whatever ruthless cutting might have been made by another director was of course not made. The result is that it is a possible great success gone wrong. It is so monotonous that at times it is difficult to refrain from rising up and shouting, "Yes, yes, we've heard it all at least a dozen times in the first act." Drama will never survive repetition. A story must move and this one does but the pace is that of a snail. It moves in circles.

If, on the other hand, *Miss Ellis* had permitted her brother, who is an excellent director and a capable actor, to do what he must have seen—or been told—was necessary, another tale might be told.

As it is the subject is more than merely interesting. The "dangerous age" is vital. So vital that there were several rounds of applause for the courage of some of the lines. But the "dangerous" age in a woman of say forty isn't enough to overcome the tediousness of the treatment. *Miss Ellis* makes it too much of a study. The woman takes an act to tell us that she is at the "dangerous" age and is about to leave her husband, having divorced him. She takes another act to tell us that she is in love with the young architect who built "The White Villa" for her. Several of her friends are at the "dangerous" age too. Each has her story. And those stories are interwoven into the text. And that interweaving, which isn't at all necessary, ruins the play. That the wife eventually goes back to the husband who doesn't want her, and that the young architect gives her the same sort of treatment, doesn't matter. It is too late. *Miss Ellis* has buried the idea in a mass of surplusage.

(*Continued on page* 347)

BROADWAY TIME TABLE—Week of Feb. 21st

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Afgar	Alice Delysia	*Oriental extravaganza*	Nov. 8	Central	Bway & 47th	8.30—W. & S. 2.30	$15,500
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellsler, Mav Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	Capacity
Blue Eyes	Lew Fields, Molly King	*To be reviewed*	Feb. 21	Casino	Bway & 39th	8.20—W. & S. 2.20	
The Broken Wing	Ines Plummer, Alphonse Ethier	*Comedy drama of Mexican life*	Nov. 29	48th Street	West 48th	8.20—W. & S. 2.20	$12,000
The Champion	Grant Mitchell	*Comedy of pugilist*	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	$13,700
Cornered	Madge Kennedy	*Crook melodrama*	Dec. 8	Astor	Bway 45th	8.25—W. & S. 2.25	$14,800
Dear Me	Hale Hamilton, Grace LaRue	*Sentimental Comedy*	Jan. 17	Republic	West 42d	8.30—W. & S. 2.30	$10,500
Deburau	Lionel Atwill	*Pictorial play of actor's life*	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Diff'rent	Mary Blair	*Eugene O'Neill Play*	Jan. 31	Princess	West 39th	2.30—M. & Th.	
The Emperor Jones	Charles L. Gilpin	*Study of fear*	Dec. 27	Princess	West 39th	8.45—W. & S. 2.20	$4,750
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Fulton	West 46th	8.30—W. & S. 2.30	Capacity
Erminie	Francis Wilson, DeWolf Hopper	*Pictorial comic opera*	Jan. 3	Park	Columbus Circle	8.10—W. & S. 2.10	$15,500
Eyvind of the Hills	Margaret Wycherly	*Icelandic tragedy*	Feb. 1	Greenwich Vil.	Sheridan Sq.	2.30—M. T. Th. & F.	
The First Year	Frank Craven	*Comedy of small town life*	Oct 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.20	Capacity
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th & 43d	8.15—daily 2.15	$64,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
Heartbreak House	Effie Shannon, Lucile Watson	*Shaw's comedy of futile folk*	Nov. 10	Garrick	West 35th	8.15—Th. & S. 2.15	Capacity
Her Family Tree	Nora Bayes	*Average musical comedy*	Dec. 27	Lyric	West 42d	8.15—W. & S. 2.15	$14,800
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. '18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mitzi	*Conventional musical comedy*	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	$19,600
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	8.30—W. & S. 2.30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	8.30—Th. & S. 2.30	13,000
Macbeth	Lionel Barrymore, Julia Arthur	*To be reviewed*	Feb. 17	Apollo	West 42d	8.30—W. & S. 2.30	
Mary	Jack McGowan, Janet Velie	*Brisk and tuneful musical play*	Oct. 18	Knickerbocker	Bway & 38th	8.20—W. & S. 2.20	Capacity
Mary Rose	Ruth Chatterton	*Eerie Barrie fantasy*	Dec 22	Empire	Bway & 40th	8.15—W. & S. 2.15	$11,800
Meanest Man in World	Otto Kruger, Marion Oakley	*Comedy of a failure*	Oct. 12	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
The Mirage	Florence Reed	*Play of the primrose path*	Sept. 30	Times Sq.	West 42nd	8.30—Th. & S. 2.30	$12,800
Mixed Marriage	Margaret Wycherly	*Drama of religious conflict*	Jan. 4	63d Street	63d & Bway	8.30—S. 2.30	$4,100
Miss Lulu Bett	Carroll McComas	*Zona Gale's novel staged*	Dec. 27	Belmont	West 48th	8.20—Th. & S. 2.20	$7,300
Nice People	Francine Larrimore	*To be reviewed*	Feb. 21	Klaw	West 46th	8.30—W. & S. 2.30	
The New Morality	Grace George	*Society drama*	Jan. 30	Playhouse	West 48th	2.30—M. T. Th. & F.	
The Night Watch	Robt. Warwick, Jeanne Eagels, M Arbuckle	*Spectacular melodrama*	Jan. 29	Century	Cen. Pk.W.	8.15—W. & S. 2.15	$18,000
Passing Show of 1921	Howard Bros., Marie Dressler	*Bright and colorful revue*	Dec. 29	Winter Garden	Bway & 50th	8.00—T.,Th.&S 2.00	$29,000
Peg o'My Heart	Laurette Taylor	*Reviewed in this issue*	Feb. 14	Cort	West 48th	8.30—W. & S. 2.30	
The Prince and the Pauper	William Faversham	*Mark Twain's romantic comedy*	Nov. 1	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
Rollo's Wild Oat	Roland Young, Lotus Robb	*Whimsy of ambitious youth*	Nov. 23	Punch & Judy	West 49th	8.30—F. & S. 2.30	Capacity
The Rose Girl	Lydia Lopkova, Charles Purcell	*Reviewed in this issue*	Feb. 11	Ambassador	West 49th	8.30—W. & S. 2.30	First week
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Samson and Delilah	Ben Ami, Pauline Lord	*Tragedy of the theatre*	Nov. 17	39th St.	West 39th	8.30—W. & S. 2.30	$10,600
The Skin Game	Herbert Lomas, Jane Grey	*Drama of class conflict*	Oct. 20	Bijou	West 45th	8.30—W. & S. 2.30	$7,700
Spanish Love	W. H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	8.30—W. & S. 2.30	$13,000
The Tavern	Arnold Daly	*Burlesque of melodrama*	Sept. 27	Cohan	Bway & 43d	8.30—W. & S. 2.30	$13,000
Three Live Ghosts	Chas. McNaughton, Beryl Mercer	*Comedy of returned soldiers*	Sept. 29	Nora Bayes	West 44th	8.30—W. & S. 2.30	$8,600
Thy Name is Woman	Mary Nash	*Play of primitive Spain*	Nov. 15	Playhouse	West 48th	8.30—W. & S. 2.30	$8,300
Tip Top	Fred Stone	*Circusy musical show*	Oct. 5	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	8.00—Daily 2.00	
Wake Up, Jonathan	Mrs. Fiske	*Comedy of marriage*	Jan. 17	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$11,900
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	8.15—W. & S. 2.15	$17,600
The White Villa	Edward Ellis, Lucile Watson	*Reviewed in this issue*	Feb. 14	Eltinge	West 42d	2.30—M., T. & F.	
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	8.30—W. & S. 2.30	$11,300

DRAMATIC MIRROR

PAULINE FREDERICK

Who has just completed a film version of Florence Barclay's famous novel, "The Mistress of Shenstone," for Robertson-Cole. This is her second production for Robertson-Cole

At the Big Vaudeville Houses

PALACE BILL LACKS COMEDY

Gertrude Hoffman Is Headline Feature

This week's bill at the Palace is decidedly lacking in comedy but has been cleverly constructed into a very pleasing entertainment. *Gertrude Hoffman* is the headline attraction but the honors of the Monday matinee went unanimously to a team of dancers who preceded her.

Coming unheralded to the Palace, the *Innis Brothers,* formerly known to vaudeville patrons as the *McGinnis Brothers,* rocked the house from their entrance to their exit. This team of dancers introduced a style of pedalling to the Palaceites that they had never seen before. And their routine of comedy could have easily carried them through without the aid of their feet. But in dancing the *Innes Brothers* excel. Some years ago they were known as the military dancers and were it not for their loyalty to their brother actors they would have long since been introduced to the Palace patrons.

Howard's dogs and ponies opened the show and for an opener it stood out as one of the best the Palace has offered in months. The collies are exceptionally well trained and the "cues" are particularly well hidden.

Edwin George in the second spot was well liked, the Monday matinee audience remembering him from his former appearance at the house. *George's* line of "gab" is little changed, but his style is original and always good.

In "The Eyes of Buddha" *George Choos* has provided his best offering to vaudeville. The costumes were striking and represented a rather lavish expenditure in these high cost of production days. *Masters and Hall,* the principals, danced the act to a sure hit, and *Choos* in this production can be nominated as one of the front rank of vaudeville producers as far as "girl acts" are concerned. Incidentally one might hand the vaudeville "Croix de Guerre" to *Nace Murray.*

Gertrude Hoffman followed, a rather early spot for a Palace headliner. *Miss Hoffman's* work is too well known to MIRROR readers to warrant reviewing. Her *Petrova* imitation was the best of her routine. She was particularly good in the *Leon Errol* impersonation. *Miss Hoffman* was presented with a hearty reception at both ends of her specialty.

Bert Levy scored one of the hits of the show with his original style of work, following his act with a speech for the benefit for the starving children of Europe. *Mr. Levy* is a sure-fire attraction anywhere and at the Palace, where originality and genuine art is generally appreciated, he could never miss.

Nat Nazzarro, Jr., followed and *Billy Montgomery* and *Minnie Allen* came next with *May Ward Smith* (*Resista*) closing the show.

O'CONNOR.

Innis Brothers Score at Palace—Van Hoven a Hit at Colonial—Dooleys Headline Royal Bill—Duffy and Sweeney at Alhambra

COMEDY BILL AT COLONIAL

William Rock and Van Hoven Score

Laughter is the keynote at the Colonial this week and a trip thither is a sure cure for the blues. *Valda,* with *Lynn Burno* at the piano, opened with a series of dances including an effective dagger dance, and a Spanish dance with castanets. The act was well liked.

Frank Hurst, with *Les Poe* at the piano, sang several songs in his ingratiating manner. He opened with *Down By the O-Hi-O,* and followed with *My Home Town, It's All Over Now* and *When Old Ireland Takes Her Place Among The Nations of the World.*

William Kent, recently so amusing in "Pitter Patter," made his first vaudeville appearance in "'A Little Atmosphere," assisted by *Elsie Shaw* and *Lester Elliott.* His drunk scene was uproariously funny and cleverly done. The final dancing stunt with *Miss Shaw* was capital fooling, and the audience enjoyed it keenly. He won tremendous applause and obliged with a little speech.

Billy Montgomery and *Minnie Allen* (replacing *Ruth Roye*) made the fourth piano act so far. But their absurdities pleased, particularly when they introduced "Little Elmer," a good-looking youth, built along the lines of a sky-scraper. Incidentally, *Elmer* can sing.

Franklyn and *Charles* in "A Vaudeville Surprise" closed the first half with amusing burlesque dancing, and some excellent gymnastic feats.

Muriel Hudson, with flaming red hair and a green gown, and *Dave Jones* as a "Baron" who turned out to be a barber, indulged in a breezy line of patter. *Miss Hudson* sang *Ever Since I Met You.*

William Rock and 1-2-3-4-5-Girls and Two More, danced with his accustomed skill and ease and permitted his seven girls to share the honors with himself. The act was tastefully staged, the costumes numerous and gorgeous, and the girls proved that *Rock* is a "good picker."

Van Hoven, the "dippy mad magician," was literally a scream. Seldom has such a rough-house been staged, and we have never seen so much water splashed about outside of the Hippodrome tank! There was no doubt of the act being a hit. The audience roared, and the fun was fast and furious but rather brief. Perhaps that was the secret of its success.

Kate and *Wiley* closed the lengthy bill with gymnastics performed on a high pedestal of narrow circumference.

CONN.

GOOD BILL AT THE ROYAL

William and Gordon Dooley Are Headliners

William and Gordon Dooley were no doubt responsible for the mad rush on the box-office Monday afternoon which resulted in a capacity house with the tardy ones decorating the rail at the rise of the curtain. With *Manager Darling* smiling and bowing to his many acquaintances and the patrons greeting each other with cheery words and handshakes one would be led to believe that it was an old fashioned get-together party because everybody seemed to know each other.

Lohse and Sterling opened in a daring and interesting trapeze offering. They went about their work in a businesslike manner and walked off to a hearty hand. *Jones and Grenlee* for some mysterious reason did not get over to their usual hit though they worked hard to obtain results. Both are capable performers and have a cleverly arranged act, but were left in the cold because the house refused to thaw out. *Gibson and Connelly* in "The Honeymoon," by Aaron Hoffman, opened in the arctic regions, but quickly created an atmosphere similar to that of a turkish bath.

Grace Nelson, the American Prima Donna, sung her way into the good graces of the audience, her efforts being warmly applauded. *Miss Nelson* goes through her routine in a breezy manner, not leaving the stage until the close of her act, thereby eliminating the customary piano solo.

Bronson and Baldwin in "Visions of 1971" were well received with *Bronson* as the effeminate husband getting many laughs. His business with the whiskey bottle was very funny as was his number, *The Poor Down-trodden Man. Miss Baldwin* also scored with her impersonations.

William Ebs, a ventriloquist, proved a big surprise leaving the audience in a somewhat dazed condition. It is a very clever offering and must be seen in order to be appreciated.

William and Gordon Dooley in "Two Vagrants," tumbled their way into instant favor. The boys were a riot at this house their knockabout comedy keeping the house in an uproar. *The Equilli Bros.*—you guessed it, they are equilibrists, sent the audience home to an early dinner.

GILLESPIE.

Vaudettes—II

RUTH ROYE

Unique among singing comediennes and especially famous for the "Robt. E. Lee"

EXCELLENT BILL AT THE ALHAMBRA

Variety of Talent Well Presented

The Alhambra this week is presenting a most enjoyable program. It not only includes pretty girls who dance and pretty girls who sing, but pretty girls who both dance and sing, to say nothing of clever comedians, talented musicians, a truly wonderful dialect story teller and a whole family of gymnasts.

Then too there was *Charles L. Gill* and Company in "The Christmas Letter," who cause even the most hard-hearted spectator to shed a tear.

But to get back to the dancing girls, the "Heavenly (*Reynolds*) Twins" are indeed "light as two pins" and their costumes are most becoming. The note we made in our book last evening tells us that "they are *some* dancers but they cannot sing. Their act is good but their singing spoils it. Why not rearrange it a little by reciting rather than singing?

Miriam and *Irene Marmein* with *David Schooler* at the piano, are a huge success. Among their clever numbers are, a dance of the Nile, Mr. and Mrs. Noah just outside the ark, and a dainty Blue Bird dance in which a fat worm causes a quarrel. *Mr. Schooler* not only plays the accompaniment for these, but also renders several classical selections.

Margaret Young is always a favorite and brings down the house with her repertoire of delightful musical mimics. So, also, does *Leo Carillo,* late star of "'Lombardi Ltd.," with his inimitable dialect stories. And if ever a man had an irresistible personality evidenced in his smile and in the twinkle of an eye, it is he.

Jess Libonati is a wonder at the xylaphone and receives one encore after another.

Dillon and Parker are good in their song and dance act.

But *Jimmy Duffy* and *Mr.. Sweeney,* Russian Entertainers, certainly carry off the honors for originality as their "boob" act is a howling success.

"Topics of the Day" and the Alhambra News Pictorial are as usual, extremely interesting. The *Marie Geni Trio,* three charming gymnasts, bring down the curtain.

HESPERIDA.

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NEW ACTS

Nat Nazarro, Jr., Has Excellent Act

In his new offering, *Nat Nazarro, Jr.*, is assisted by *Viola May*, a jazz band and a song plugger who works from a box.

Opening with a recitation in one, *Nat* goes into a dance which is followed by a jazz selection by the band. A double with the girl is next, with both going into a fast routine of stepping. The girl follows with a dance solo with high kicks being featured. *Nat* does a number on the 'cello after which he conducts the band in accompanying the singer from the box. More dancing followed, leaving the house in bedlam which resulted in *Nat* making a neat curtain speech.

It is an elaborate offering, well staged and will prove a riot at any house. As for appearance, personality and showmanship *Nat* just bubbles over with those necessary requirements. GILLESPIE.

• • •

Artie Mehlinger Goes Over Well

Artie Mehlinger is doing a single with *Billy Griffiths* assisting at the piano. Opening with *I Want to Be the Leader of a Band* which he puts over in true *Mehlinger* fashion, he goes into *Spanish Lou*, followed by a ballad, *Now I Lay Me Down to Sleep*, which brought big results. He then introduces *Griffiths* as a boy with a blue disposition, after which he exits with *Billy* doing the usual piano solo. *Artie* then offers *Ain't We Got Fun* and closes with a selection, *Rose*. *Artie* is right in his element with an act of this kind, and with his pep and personality he need not worry about the future.

GILLESPIE.

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Basil Lambert Scores with Xylophone

Basil Lambert is a natty young chap who goes through an entertaining routine on a xylophone, including classical, semi-classical and popular numbers. After an announcement concerning the present jazz craze he renders *Maggie*, closing with a medley of popular numbers which took him off to a good hand. A good act which should fit in an early spot on any bill.

GILLESPIE.

RIVERSIDE HAS WELL BALANCED BILL

Dorothy Jardon Is Popular as Headliner

A dandy show was the general opinion of those who witnessed the performance on the Riverside Tuesday afternoon. *Dorothy Jardon* tops the bill, offering a brief but thoroughly entertaining concert.

Young and April start the proceedings by blowing bubbles of various sizes and colors. It is a rather novel offering which greatly pleased the many youngsters who were scattered throughout the house.

Bernard and Garry, two talented boys who impersonate various Broadway stars, got over well, the *Jolson* number being particularly good.

Julia Nash and Charles H. O'Donnell in "Almost Single" were given a warm reception, the turn proving hilariously funny. It is a domestic playlet, the bright lines and luminous situations keeping the house in constant laughter.

Jack Benny is not only a capable musician but a real comedian as well. His stories which are delivered in a droll manner went over to big results with *Jack* bowing off to a generous hand.

Dorothy Jardon whose voice appears better than ever stopped the show with her repertoire of carefully selected numbers. It is seldom that vaudeville is honored with a voice of the *Jardon* calibre and the patrons thoroughly appreciated the fact; all of the singer's numbers won generous approval, the audience being quite reluctant to let her go. *Jerry Jarnagan* at the piano assisted as only a well-trained accompanist can.

Bubbles, a miniature musical comedy sponsored by *Charles B. Maddock*, proved very entertaining. *Queenie Smith*, formerly of *Eddie Leonard's* "Roly Boly Eyes," *Bobby Woolsey* and *Robert O'Connor* comprise the cast. A young man is in love with a wax figure in a studio. He dreams that the figure comes to life. *Miss Smith* who plays the dummy goes through a series of graceful dances. *Bobby Woolsey* is the youth who is in love with her. *Robert O'Connor*, also in love with the figure, challenges the youth to fight for the privilege of marrying her. Eventually the dream is ended, and the youth is again the owner of the studio, with the wax figure in its usual place. It is an elaborate offering, and was staged by *Frank Stammers*, who also wrote the book.

Burt Gordon and Gene Ford in a "Recital Classique" aroused much laughter, with *Gordon's* Hebrait comedy scoring heavily.

Maug and Snyder in a fast equilibristic exhibition closed the show.

GILLESPIE.

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Billy Clifford Divorced

Miriam Wells was granted a divorce from Billy Clifford in Los Angeles last week. However, the team has not severed their professional relations and will continue on the Orpheum time.

• • •

Frank Bacon Writes Play

Frank Bacon has finished another play, as yet unnamed. He is also writing the history of his life for publication in book form.

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SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

It's All Over Now	Frank Hurst
Rose	Artie Mehlinger
I Want to Be the Leader of the Band	Margaret Young
Sunny Sue	Dillon & Parker

CHICAGO — MAJESTIC

Blossom Seeley Scores Her Usual Success

The audience at the Majestic on Monday afternoon participated in a unique experience, at least about one-fourth of them did. They hissed. They hissed only one act, of course, but that was enough to cause more than a ripple of excitement. Their provocation, however, be it said in their defense, was great, for *Arthur Stone* and *Marion Hayes* in their theatrical crime entitled "Green Goods" offered the cheapest, silliest, and shabbiest act ever seen on big time. The offering consists of a series of innocuous screams and inane guffaws punctuated by tweaks of noses and futile tugs at vests and hats. There is not a coherent sentence in the entire act and its sole excuse for existence is *Mr. Stone's* piano playing at its close.

But there were other features which ably served to eradicate this impression. The opening act was Wastiska and Understudy, two uncannily intelligent seals, in an unusual demonstration of skill and balancing.

Ned Norworth in a clever act in which he is aided by *Evelyn Wells* offers a laughable portrayal of a hick at a country fair, and *George Kelly*, who won hosts of admirers in "Finders Keepers" and "Woman Proposes," did excellently in the leading role of "The Flattering Word," a one-act satire in which he is surrounded by an able cast.

Roleyn Adair, too, presented a delightful act called "Spick and Span," a Spanish dancing revue in which *Helen Lane* and *Patsy Kelley* sing charmingly, and *Miss Adair's* own exquisite figure flashes through many a clever dance.

George Brown and *Marie Sabott* danced and sang fairly well through a neat little act. *Blossom Seeley* with *Bennie Field* and her other jazz boys made their customary smashing hit and the *William Trio* closed a pretty good bill. SELDEN.

• • •

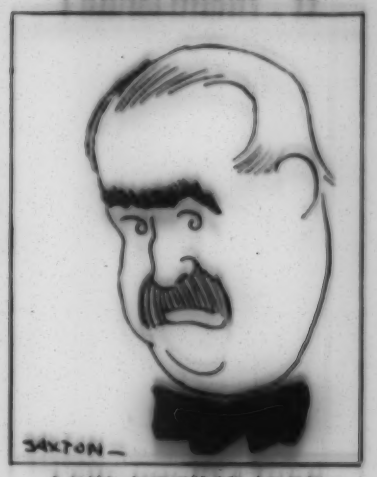
AT THE CHICAGO STATE-LAKE

"Varieties of 1921" Is a Smashing Hit

Talk about sunkissed peaches from California, they were out of the running entirely when the "Varieties of 1921" swung into time at the State-Lake this week. Pretty girls by the armful, they sing and dance with Ziegfeld's perfection, while *Harry Richman* played a mean ivory. *Harry* also sings, and for male hoofs *Jack Waldron* steps around pleasingly. All for a good time, "Varieties" sure put on a real topnotch, entertaining act.

Jim Toney and *Ann Norman* seem to have been mistaken by the bookers for good stuff. They get by before "the noisy few" but their speed is

Vaudevillians—II



LEW DOCKSTADER
Discussing the problems of the day with B. F. Keith patrons

plugging nerve medicine in a side show at a street carnival.

Betty Byron and *William Haig* in "The Book of Vaudeville" present a song and dance revue with pretty costumes and pretty dancing with more than refreshing songs, and slip easily into second place.

Joe Melvin threw hoops and strawhats all over the house amusingly. *Reed and Tucker* carry a great deal of comedy through their violin efforts which meet with great success.

Bigelow and Clinton play a funny piano and sing some pleasing numbers. *Cluting's Entertainers* is a trained animal affair. JIM ALONE.

• • •

CHICAGO—PALACE

Eddie Leonard Is Popular as Ever

Eddie Leonard is the headline attraction at the Palace this week, and, needless to say, he is a whale of a hit. His familiar style of singing his familiar songs, *Ida* and *Roly-Boly Eyes*, is a treat to listen to, and in addition he is introducing some new numbers, *Mary, Where Will You Be? Come Down, My Rosielee*, and *The Dancing Coon*. *Stewart and Olive* are a pair of corking dancers, who give him fine support.

Roy Harrah opens the bill with the assistance of *Helen Carr*, in a neat skating act. *Nate Leipzig* follows with some expertly done card tricks that get over very well.

Ethel Forde and *Lester Sheehan*, assisted by *Marie Abbott Cooke*, somehow lack pep and sparkle. The act is a good one, but does not get over as strongly as it might.

Lydia Barry, "lyrical raconteuse," follows, and is well entitled to the big hand she gets. She is a gifted comedienne, with a style all her own.

Imhof, Conn and Corcene in their familiar "Pest House" skit, are as usual a riot. The comedy of Roger Imhof is broad, but it gets the laughs, and is in a way a real character study.

Sidney Phillips comes next in songs and stories. He gets across nicely, especially with his songs.

Eddie Leonard follows, and after his huge hit, it is a little hard for any act to get going. But *Val and Ernie Stanton* held the difficult spot in fine style. They are genuinely clever comedians, and prove it this week.

Marguerite and Alvarez close with a very good acrobatic act. CARR.

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

Fashions From the Footlights

By Mlle. Rialto

Photo by Joel Felder

JUNE CAPRICE

As the heroine of "Rogues and Romance," in which she is co-starred with George B. Seitz by Pathe, Miss Caprice wears a number of beautiful frocks. Among them is this dainty evening gown of Shelton Looms chiffon velvet, one of the most distinctive features of which is the novel use of ribbon "butterflies" as trimming on the skirt

IT'S a merry world atop the Century Theatre, where the "Midnight Rounders of 1921" intrigue the masculine eye with their charms, and the feminine eye with their frocks—when they wear them. It so happens that in this particular offering there are frocks aplenty to keep Mrs. T.B.M. interested. And the girls who wear them, well, they show them to the best advantage for they are all young and good to gaze upon. In particular they wore several

Stunning Evening Gowns

fashioned along the latest and most approved of lines. And as new models, threaten to employ the same brilliant shades that made the past winter a memorable one, the gowns displayed here combined bright blues, jades, corals, cherry, and orange with their silver cloth and gold with remarkably good results. *Jessica Brown*, a nimble and appealing dancer, long a favorite along the Rialto, looked particularly striking in several gowns which were designed

To Accentuate Slimness

and grace. Particularly becoming was a silver frock, whose tight bodice brought back memories of our grandmothers. There were no sleeves, but delicate touches of French blue relieved the severity of its cut, while the skirt, full and of the circular design, terminated in broken lines. These points were lined with the same exquisite shade of French blue that added to the charm of the waist. Embroidery in delicate Dresden shades was grouped above each point. Silver sandals and stockings completed the pretty appearance. Another gown of silver cloth which was brightened by

Jade Satin Trimming

was worn by the blonde *Olga Cook*. This was a striking costume and one which should appeal to the tastes of most every one, for it should prove becoming to both blonde and brunette alike. In general, its design followed closely the silver and blue frock worn by *Miss Brown*. Here, too, the skirt, of circular pattern, had an uneven hem line, while the points were lined with rich satin in a brilliant shade of jade. This vivid color also lined a girdle of silver which tied about the waist and finished in a ruffled effect down the left side. The waist in this gown was snug, but not exactly form fitting, while an opening in the front revealed pleats of apple green tulle. It was really a striking and very interesting gown.

Miss Cook wore another gown, but this time

The Delicate Coloring

predominated, for the gown was of lustrous white satin upon which tracery in gold and pale coral

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

formed a charming bit of trimming. Here, too, a scalloped bottom proved new and intriguing, and gave a pleasing flare to the wide skirt. A "baby" waist featuring diminutive puffed sleeves, was girdled in a sash of pale coral and gold, and looked youthful and charming.

Gladys Walton, as graceful in dancing as in past seasons, appeared smartly gowned throughout the program, in one scene demonstrated the

Continued Popularity of Feathers

in adding to the attractiveness of the dancing frock. This particular gown worn by *Miss Walton,* was of cloth of gold and was fashioned along fairly simple, and straight lines, relying upon its broad collar of ostrich feather about the neck for the color tone, for these uncurled feathers were in a vivid blue and were most noticeable. Indeed, the entire frock was made distinctive through this bit of fluff about the neck. In another scene *Miss Walton* appeared in a charming frock of peach toned taffeta. And, as an apron tunic was a distinct feature of this dress, it seems certain that the

Apron Tunic Remains

firmly fixed in new spring and summer styles. In this particular model, the foundation was of accordion plaited chiffon, with an open tunic of cross-barred taffeta, flaring saucily, while an apron front fell demurely in plain peach taffeta. The bodice was simply made with short sleeves and girlish round neck. In coloring and in detail this appealing little afternoon gown should find a welcome spot in the summer wardrobe. The costumes and designs for the Midnight Rounders were created by *Cleveland Bronner* and executed by *Madame Routon.*

As shown in the Century Roof production, this season will find two decidedly popular modes in the season's smartest frocks—the scalloped skirt of circular cut, flaring jauntily, and the

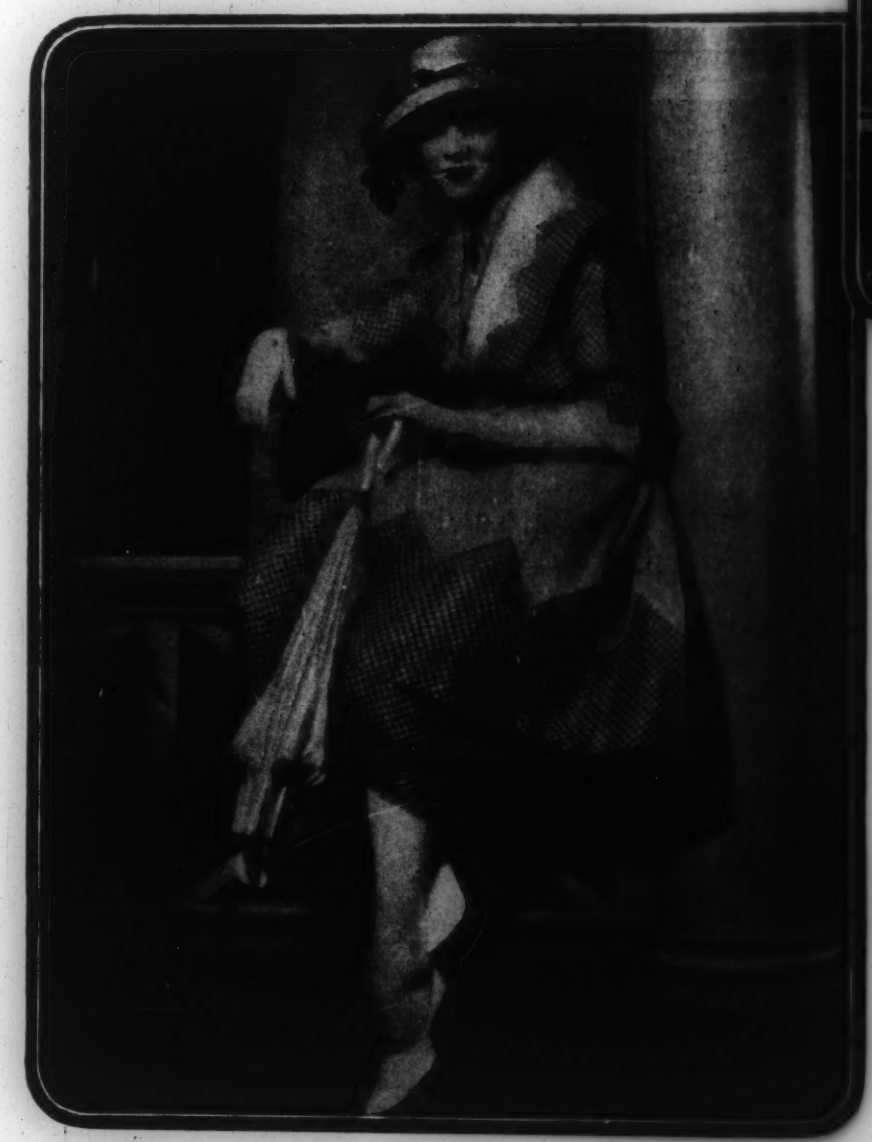
Tried and True Tunic

of days past—and to come! The tunic, however, departs slightly from its former simplicity and opens in front, giving a decidedly chic flare, and, being fastened to a low waistline, it assumes quite a different outline from the simple little tunic which used to fall decorously from a waistline proper. And the waistline, well, sometimes it is decidedly snug and fitted, or again it may be low and very loose, or, again there may be no waistline at all. In the latter frocks, which are copies generally of Paris models, the absence of the waistline gives the slim, straight and boyish silhouette which, in Paris, is the vogue.

Photo by Old Masters

HOPE HAMPTON

It is a "come hither" look that Miss Hampton is registering here, and small wonder since she is most becomingly dressed in a Co-ed dress of navy blue and white Roshanara crepe. Miss Hampton's latest picture is the much talked of Maurice Tourneur production for Paramount entitled "The Bait"



HELEN SHIPMAN

The winsome star of "Irene" now appearing with phenomenal success in Chicago, is here showing just how summery she can look in a simple red and white checked organdie frock and a becoming straw chapeau with cherries fairly dropping off it. White slippers and stockings and a jaunty sunshade complete the costume

Photo by
Eugene Hutchinson

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NEW YORK
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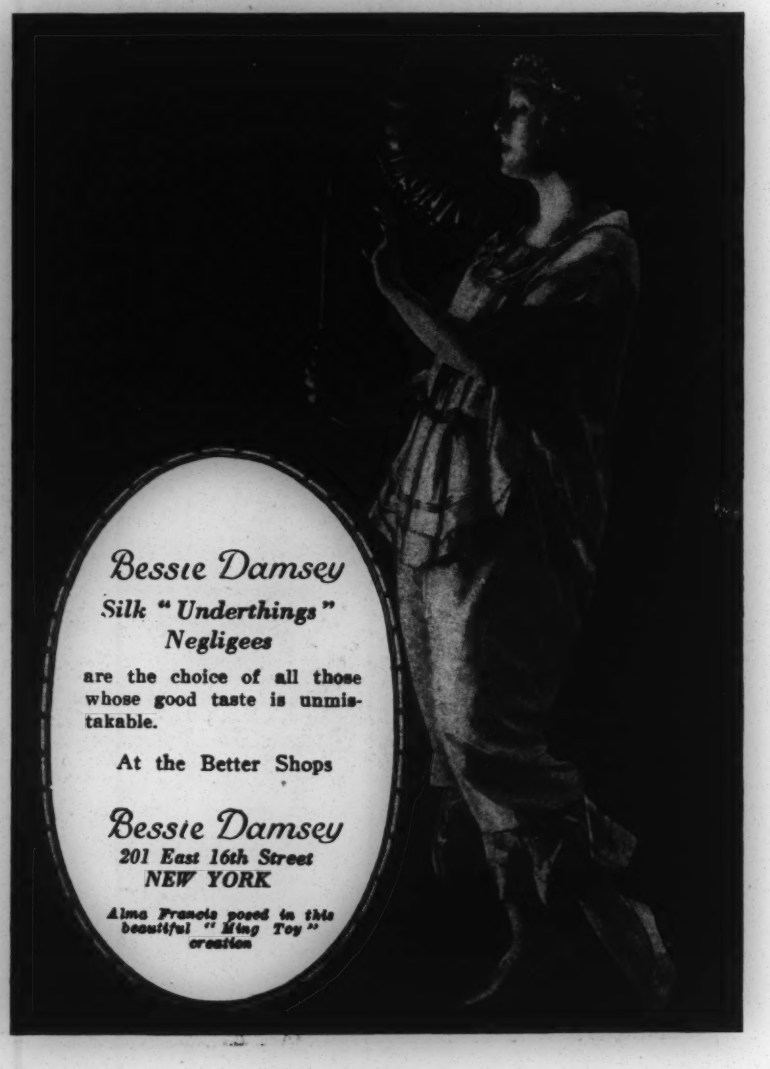
William Archer

author of "The Green Goddess"

who is also one of London's most eminent dramatic critics, has written a striking series of articles on The American Stage. The first will appear this Saturday, February 19, in the New York Evening Post. Five others will follow from Monday to Friday of next week.

THIS series is characteristic of the authoritative as well as interesting articles that appear with consistent regularity in the New York Evening Post and have made it a journal for leaders of public thought.

You will wish to buy the Evening Post Saturday, the 19th, to read Mr. Archer's keen and critical review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Silk "Underthings"
Negligees
are the choice of all those whose good taste is unmistakable.
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NEW YORK
Alma Francis posed in this beautiful "Ming Toy" creation

Director John S. Robertson putting Gareth Hughes and May McAvoy through a rehearsal of a scene in his special production of Barrie's "Sentimental Tommy" for Paramount. Mr. Hughes is seen in the title role and Miss McAvoy is the Grizel of the story

Little Trips to Los Angeles Studios

By James Curzon

THE big event of the week was beyond a doubt the opening of the new theatre in the Ambassador Hotel, which took place on Saturday. *Sol Lesser* and the *Gore Brothers* are the men behind the enterprise and to them all honor. The idea is a novel one and is sure to be a success. The spoken drama has had its Little Theatre Movement, and now it seems the silent drama is to do likewise. The entire seating capacity of the new theatre is only 562, and the atmosphere of the place is primarily artistic in all its details. And thus is the intimate film drama born.

The orchestra numbers only twelve instead of the usual large symphony orchestra, but what they lack in quantity they

More Than Make Up

in quality. *Max Weil* is the baton wielder. The first picture to be shown in this unique cinema house was "Passion," with *Pola Negri*.

A brilliant prologue was staged before the picture, and the musical program was of the highest. Altogether Manager *Barret McCormick* is to be heartily congratulated on his handiwork. The opening was in every way a memorable success.

A. J. Callaghan has selected Bessie Love's next story and work is to start this week under the direction of Arthur Berthelet. It is a Saturday Evening Post story called "One Room and Bath" and in it Miss Love will appear as a young bride.

Work is scheduled to start this week on *Elinor Glyn's* first original screen play, "The Great Moment," which Paramount will put out. *Gloria Swanson* is the star and *Milton Sills* heads the supporting cast. *Sam Woods* will do the directing.

The new *Edward Knoblock* story, "The Lost Romance," is also in course of being filmed under the direction of *William DeMille*.

Fred Niblo will direct the next *Douglas Fairbanks* production, which

According to Report

will be an extra special affair. It will be an adaptation of Dumas' famous novel, "The Three Musketeers," and in it *Doug* will of course play the romantic D'Artagnan. *Mr. Niblo* is now at work on the next *Louis Glaum* film for *J. Parker Read*. The much talked of trip abroad and the accident he suffered recently may cause some shift in *Doug's* plans.

Enid Bennett will have the aid of Otis Harlan in her first production for Rockett Brothers. It will be an adaptation of Irving Bacheller's "Keeping Up With Lizzie," and has a big part in it for Harlan, according to hearsay.

Mary Pickford will play a dual role in "Little Lord Fauntleroy" which she will devote herself to for her next film offering. She will play little Cedric himself and also his unhappy young mother. *Jack Pickford* and *Alfred Green* will again direct.

Olga Printzlau, who is

Writing the Continuity

for *Edward Knoblock's* "The Lost Romance" for Paramount, is also the author of a play called "Window Panes," which will be presented as half of the bill of the Mummers' Workshop. The other half will be "The Lily of Fire," by *Ira Remsen*. Both plays will be staged by *Clarence Thomas* and among those who will be in the cast are *Conrad Nagel, Claire McDowell, Walter Long, Frankie Lee, Mary Drusilla, Marjorie O'Neill, Florence Deshon, Margaret Fransiola, Ted Dickson, George Gramlich, Paul Vickers* and *Edwin Hunt*.

Charles Ray is deep in the work of filming "The Midnight Bell," adapted from the old Hoyt play. In the cast are *Doris Pawn, Jessie Herring, Donald McDonald, Van Dyke Brooks, Clyde McCoy* and *S. J. Bingham*. *Ray* will treat himself to a vacation when the picture is completed, this being the sixth he has made with his own company which has been in operation now for a year.

Alfred E. Smith and George Randolph Chester arrived at the Vitagraph headquarters this week from the East. Mr. Chester will devote his time to the production of a new special film to be called "The Son of Wallingford" which Vitagraph will produce.

The smallest theatre in the world has been erected by Metro. It has

A Seating Capacity

of three persons, a permanent staff of one man, can be emptied in half a minute, and advertises only to keep patrons away.

This, in a word, is a description of "Veiller's New Hundred Dollar Theatre," just opened at Metro's Hollywood studio. It not only offers first run pictures exclusively, but specializes in productions that have not yet been released.

The miniature picture house was installed at one end of the Garden Court Studio building on the Metro grounds in order to permit *Bayard Veiller*, chief of productions, to supervise the titling of each picture. When a production reaches its titling stage, the one-man staff of the theatre obtains the unfinished film and presents it to a ready-made audience which usually consists of *Mr. Veiller*, the director of the picture and the title-writer.

With the completion of the

Eighth of His Series

of two-reel comics *Buster Keaton* finishes his first season with Metro Pictures Corporation. For the final in this series *Keaton* has chosen the title of "The Goat."

George Melford, with his company which is making *Sir Gilbert Parker's* "The Money Master" for Paramount, is high up in the Truckee Mountains of California filming exteriors. *Sir Gilbert* accompanied the others on the Northern trip. While the company is getting the Canadian scenes, a large Parisian street is being built on the Lasky lot at Hollywood where the work will be continued on their return.

Agnes Ayres will play opposite Wallace Reid in his next picture for Paramount which is called "Watch My Smoke." Frank Urson is the director.

The historic old sailing vessel, "Sturdy," has been sunk in the Pacific, a martyr to the cause of the film. The vessel that has seen service for half a century, plying between coast ports, was sunk far off the Oregon shore for one of the spectacular scenes for Metro's production of "Uncharted Seas," the story written by *John Fleming Wilson*.

John Fleming Wilson, by the way, has become a permanent member of the Metro writing staff.

Mabel Normand has already returned to her old love and is at work with Mack Sennett on her first feature comedy, "Molly O."

Clara Horton's first part in pictures was as a boy. Now she is playing

Ingenue Leads

in *T. Hayes Hunter's* version of "The Light in the Clearing," by Irving Bacheller.

W. W. Hodkinson, head of the distributing firm which bears his name, is in Los Angeles conferring with *Otto Bollman*, Dial Film Co. president, who is producing "The Light in the Clearing."

Alex Troffey, who cut "Earthbound," has been loaned to *T. Hayes Hunter* to cut "The Light in the Clearing."

"THE KENTUCKIANS"

Monte Blue Brilliant in Paramount Picture

Adapted by Frank Tuttle from the novel by John Fox, Jr. Directed by Charles Maigne. Released by Paramount.

Boone Stallard	Monte Blue
Randolph Marshall	Wilfred Lytell
Anne Bruce	Diana Allen
Mace Keaton	Frank Joyner
Governor	J. H. Gilmour
Colton—Journalist	John Miltern
Jake Stallard	Thomas S. Brown
Boone's brother	J. W. Johnston
Constable	Russell Parker
Young Keaton	John Carr
Young Stallard	Albert Hewitt
Ma Stallard	Eugenia Woodward
Uncle Cadmus	Wesley Jenkins
Mrs. Marshall	Grace Reals

In the firm belief that right is the only power that makes might, and that force is the fallacy of the world, Boone Stallard in all the sincerity of his heart, pleaded for the emancipation of his people—the mountaineers, whom he alone understood. No one would have believed—no one less than the mountain Kentuckian himself—that greater than his struggle for his people would be the struggle with himself, with his love for a girl, with his honesty to do what was right.

It is a good story. And it has for its leading role an actor who has the intelligence to carry it off in a distinguished and individual manner. Monte Blue is headed for fame at top-notch speed. He has perception of human understanding, he is willing at all times to listen to reason (and that in itself is an enviable gift) and he has a decidedly rare talent with which he can lend any characterization a perceptive distinction and a vivid realism. It only remains for his directors to give him stories worthy of his talent, stories in which he will have the opportunities to prove himself a master of the thespian art; and there will follow the only inevitable thing; Monte Blue as a screen star of the highest order.

The supporting cast plays with vigor and earnestness. MARGOLIES.

Monte Blue as the central figure in Paramount's film version of the John Fox novel, "The Kentuckians," means business. At least, so it would appear from the weapon he carries and the look of determination in his face, not to say anything of his clenched fist

(*Above*) *In spite of the fact that a courtroom is a place to settle disputes, this is not the customary method of doing it*

At the left, a group of "The Kentuckians" at their daily routine—all except Monte Blue, who is armed with a satchel

"THE OFFSHORE PIRATE"

Viola Dana in an Amusing Metro Romance

Adapted by Waldemar Young from the story by F. Scott Fitzgerald. Directed by Dallas M. Fitzgerald. Released by Metro.
Ardita Farnam.....Viola Dana
Toby Moreland.....Jack Mulhall
Uncle John Farnam.....Edward Jobson
Ivan Nevkova.....Edward Cecil

In spite of all opinions to the contrary, life is not all roses for the girl who is endowed with youth and beauty and riches. At least so Viola Dana as Ardita Farnam discovers in "The Offshore Pirate." Her suitors are so numerous she finds no zest in their declarations, and also she is inclined to doubt their motives as she is much too rich for her own good.

When one evening, then, she finds herself rescued from two highwaymen by a gallant stranger who seems to be totally indifferent to her wealth, her youth and her beauty, she is naturally interested. When she meets him again she is even more so. Of course she couldn't be expected to know that he was a Russian fortune hunter who had staged the holdup himself and had made elaborate plans to capture her fortune.

Seeing the trend of affairs her Uncle's friend, Colonel Moreland, and his son Toby, whom she has never seen, hit on a plan to save her. Toby boards her yacht with half a dozen husky blacks and kidnaps her. But unfortunately, he offers her a cigarette and from the monogram on it she guesses who he is. So his plan is more or less defeated. Eventually, however, a romantic attachment solves all their differences and they bid fair to live happily ever afterwards.

But not until Aidita has bought the loyalty of his negro allies and had the yacht landed on a nearby island where justice is on the verge of being done to the piratical lover when everything is explained and the atmosphere is cleared.

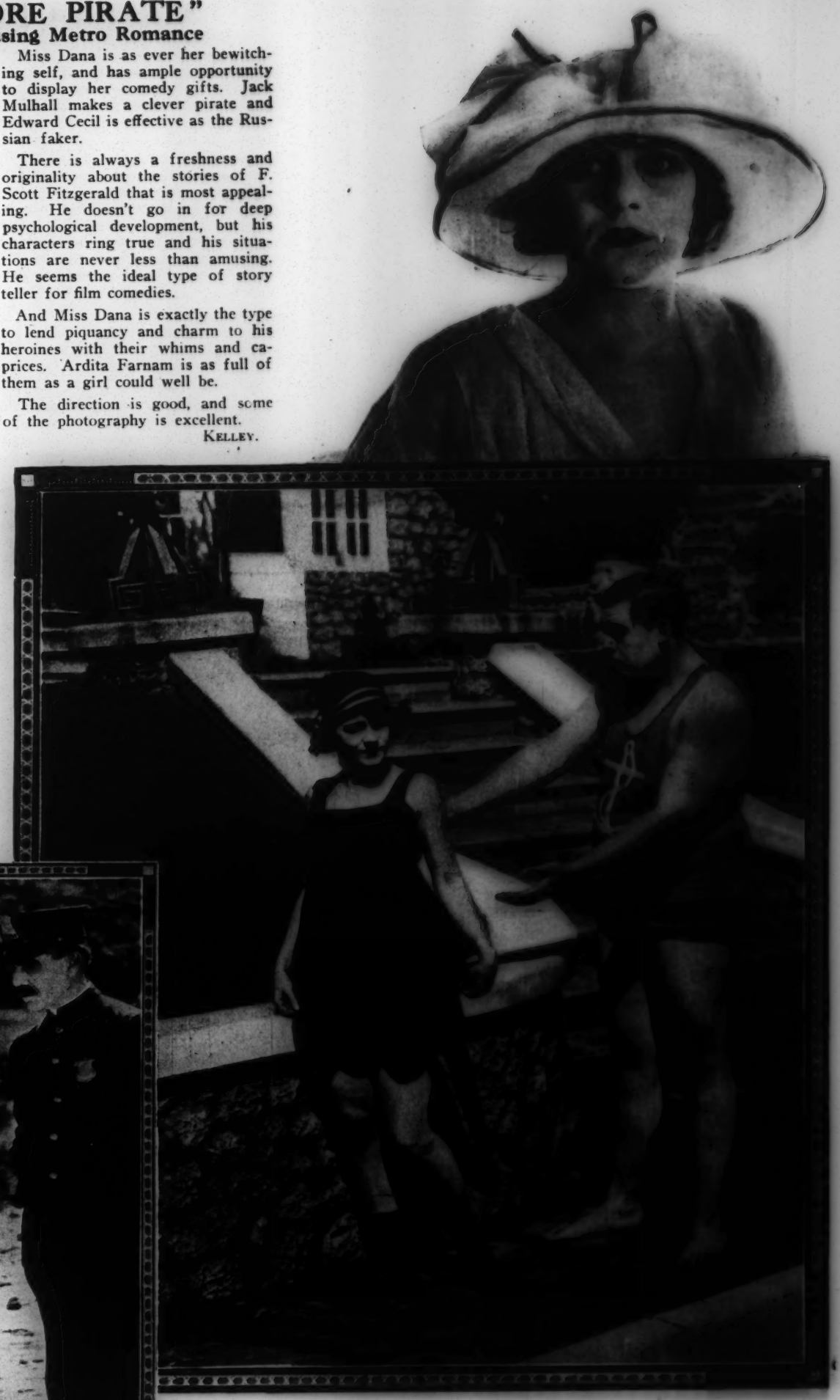
Miss Dana is as ever her bewitching self, and has ample opportunity to display her comedy gifts. Jack Mulhall makes a clever pirate and Edward Cecil is effective as the Russian faker.

There is always a freshness and originality about the stories of F. Scott Fitzgerald that is most appealing. He doesn't go in for deep psychological development, but his characters ring true and his situations are never less than amusing. He seems the ideal type of story teller for film comedies.

And Miss Dana is exactly the type to lend piquancy and charm to his heroines with their whims and caprices. Ardita Farnam is as full of them as a girl could well be.

The direction is good, and some of the photography is excellent.

KELLEY.



At the left Jack Mulhall is pinched for fair, and though he is not especially happy over it, he sees it is useless to struggle with the law

Above, Viola Dana is demonstrating that nobody loves a fat man, though they sometimes prove very persistent and plead pitifully

At the top of the page, Miss Dana in "The Offshore Pirate," (Metro) sees something in the distance that makes her gaze intently

"JUST OUT OF COLLEGE"

Goldwyn Presents Jack Pickford in George Ade Play

Adapted from the play by George Ade. Directed by Alfred Green. Released by Goldwyn.

Ed Swinger.....Jack Pickford
Caroline Pickering.....Molly Malone
Septimus Pickering....George Hernandez
Mrs. Pickering.....Edythe Chapman
Professor Bliss.....Otto Hoffman
Miss Jones.....Irene Rich
Herbert Poole.....Maxfield Stanley
Paul Greer.....M. B. (Lefty) Flynn
Genevieve.....Loretta Blake

Goldwyn has certainly picked another winner in producing George Ade's delightful comedy, "Just Out of College." It is in keeping with their usual high standard of direction and photography, and also affords several opportunities in the line of character parts.

Jack Pickford plays the lead and is supported by an excellent cast. One member, namely, George Hernandez, we would like to blow to a couple of good cigars or perhaps some home-made hooch by way of expressing how much we appreciate his rendition of Septimus Pickering, father to Caroline.

Caroline, daughter to Septimus Pickering, a wealthy pickle manufacturer, winds up her college career by becoming engaged to Ed Swinger. Ed, also, is "Just Out of College." Outside of three suits of clothes, a banjo, and a tennis racket, Ed's assets are what might be called scarce.

However, on looking over other candidates for daughter's hand, Septimus decides to give Swinger a chance. He thereupon presents the latter with a check for twenty thousand, imposing no conditions whatever except that he must double the twenty within thirty days and may not see Caroline again before that time. Swinger accepts the proposition. After rushing headlong into wild-cat investments and losing all but a measley five thousand, he gets the right idea and the right people to back him.

Pickles, and then more pickles! He makes such a success of pickles that father Pickering is forced to buy him out in sheer self defense. But father is of an inquisitive disposition and to satisfy his curiosity, makes his way to the production room of his newly acquired business. The result of this investigation comes very near being disastrous to Swinger. Of course we are not going to tell you why, nor will we explain how the situation straightens out. But it does.

HESPERIDIA.

Above, Jack Pickford in "Just Out of College" (Goldwyn) is all wrought up over an affair of dollars and cents—too few dollars and not enough sense

At the top of the page, Jack Pickford as Ed Swinger, the youthful hero of "Just Out of College" (Goldwyn) is ready for anything, and he doesn't mind telling the world so

At the right, "the" girl has come along (in the person of Molly Malone) and upset the tranquillity of the universe so far as young Swinger is concerned, and he proceeds to let her know it much to her delight

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

"SILK HOSIERY"

Enid Bennett Charming in Paramount Picture

Adapted by Agnes Christine Johnston from a story by Frank M. Dazey. Directed by Fred Niblo. Produced by Thomas H. Ince. Released by Paramount.

Marjorie Bowen.....Enid Bennett
Sophia Black.....Joan Standing
Sir Leeds.....Geoffrey Webb
Cad Jones.....Donald MacDonald
Yvette Fernau.....Marie Pavis
The Prince.....Derrick Ghent
Billy Black.....Vern Winters
Jim Shanahan.....Harold Holland
Mollie Milligan.....Bonnie Hill
Von Twiller.....Otto Hoffman
Mrs. De Windt.....Sylvia Brooks
Mme. Louise.....Rose Dione
Jacqueline D'Amour...Willie May Carson

We cannot remember ever having seen a picture in which Enid Bennett has been featured, that has been as romantic and wistful as "Silk Hosiery." We cannot remember ever having seen a picture that gives this charming star the many opportunities the continuity of this feature allows her. It is not necessary to commend Miss Bennett's work; those who have seen her know it well. It would only be fitting to say that it is Miss Bennett in the full force of her attractive personality.

Romance and adventure—such as she had always read about—were the only things she craved, according to the story. Hers was a drab and drear existence as model for a fashionable dress house. But she loved the touch of the rich and beautiful things even if she knew in her heart she would never own them; yet even these she would have foregone for one little bit of romance. And then she saw him! Perhaps if he had tried to flirt with her she would never have noticed him. But she had tried to attract him and he had not even looked at her. So she felt that he was the man among men, her Prince Charming come to life. But her heart almost stopped when she learned that he was the visiting Prince's personal embassy.

Incidents brought these two young people together; and together in the spirit of adventure and romance they went for the honor of the Prince. It was all over. She would remember it forever! But could she live without him? He took her to the door. But why did they embrace? And why did she say she would marry him? Royalty cannot marry the plebeian blood. Why did they look so happy? You see, Prince Charming was only a member of the United States Secret Service and he had been assigned to protect the life of the prince while in this country.

It is splendidly directed. To Fred Niblo who is responsible for the direction goes the credit in the main for the interest and delight of the photoplay. For the rest Miss Bennett's beauty and charm of personality is the cause.

The photography is exceptionally well done. MARGOLIES.

At the top of the page, Miss Bennett as she appears in the more fashionable world—whisper it softly, as a model in a modiste's shop—in "Silk Hosiery" (Paramount)

At the right, Miss Bennett finds that life in the "upper circles" is a far more complicated business than her simple way of living had led her to believe

Below, Enid Bennett in "Silk Hosiery" (Paramount) finds it possible to smile and be happy in spite of the checkerboard tablecloth and the general drabness of her home life

! Do You Want to Get in the Movies ! Write DRAMATIC MIRROR, 133 W. 44th St., New York

Is That So!

ANDERS RANDOLPH, the Danish actor who was a professional portrait painter before he entered motion pictures, recently finished a life sized portait of *Marion Davies.*

Helen Chadwick, who plays opposite *Tom Moore* in "Made in Heaven," has returned to the studios after a serious attack of pneumonia.

Jessie De Jainette has been added to the cast of *Charles Kenyon's* screen play, "The Alibi."

Earl Montgomery, who until recently was the screen partner of *Joe Rock,* has been engaged to appear in Mermaid Comedies.

Frank Elliott has been engaged by *Bayard Veiller* for one of the leading parts in support of *May Allison* in her "Dated."

Erik Bye, the Norwegian baritone who was introduced to American audiences by *S. L. Rothafel* at the Capitol Theatre several weeks ago, gave a song recital last Saturday at Aeolian Hall under the auspices of the American Scandinavian Foundation.

Ralph Lewis and *Milton Sills* will play leading parts with *Pauline Frederick* in her new *Robertson-Cole* feature under the direction of *Henry King.*

William D. Taylor Director

of the parent lodge of the Motion Picture Directors' Association for two of its six years' life, has been named a third time for the ranking office in the organization.

Anna Q. Nilsson has been engaged for the leading role in "Why Girls Leave Home," which will be produced by *Harry Rapf.*

George D. Baker who has completed "Without Limit" for Metro has left for a short vacation in the West Indies.

Margaret Beecher is to be featured by *Edward Hemmer* in four pictures a year, for a term of five years.

Sudworth Frasier, who has been one of the staff soloists appearing on the Capitol programs, returns to that theatre this week.

Marjorie Daw Has

been engaged to play the role of Love in "Experience," for Paramount.

Anita Loos, the scenarioist, has departed for Palm Beach to finish the script of "The Contented Woman" for *Constance Talmadge.* She was accompanied by *Miss Talmadge* herself.

Frank McCormack, who was the stage director of "Experience," George V. Hobart's spectacular play, has been chosen to assist *George Fitzmaurice* in the film version of the play which will be made by Paramount.

Thomas Meighan Whose

portrayal of an underworld character in *George Loane Tucker's* "The Miracle Man" will not soon be forgotten, is again portraying a crook role in the new Paramount picture, "White and Unmarried."

T. Gaillard Thomas and *Benjamin DeCasseres* are now engaged at Paramount's Long Island studio in writing the titles for *John S. Robertson's* production of Sir J. M. Barrie's "Sentimental Tommy."

Alan Forrest has been engaged by *Louis B. Mayer* to play a leading role with *Anita Stewart* in "The Invisible Fear."

Maurine Powers, the child actress who has played ingenue roles in a number of big screen successes will have an important role in the forthcoming Lawrence Weber Production of "Why Girls Leave Home."

Virginia Valli will play a prominent part in support of *Bert Lytell* in the Metro star's next picture known at present as "The Man Who."

Frank C. Badgley, one of the most promising of recent newcomers to the screen, has a prominent role in *Margarite Clarke's* latest vehicle, "Scrambled Wives."

(At top) Virginia Lee, who will have a prominent part in "Scrambled Wives" with Marguerite Clark. (Above) Wallace Reid, the Anatol of Paramount's "The Affairs of Anatol." (At right) Alice Lake, Metro star in a Japanese garden at Hollywood

Dinner for Riesenfeld

More than one hundred men prominent in the motion picture, theatrical and musical world were guests last week at a dinner given at Delmonico's to Dr. Hugo Riesenfeld by officials of the Famous Players-Lasky Corporation, in appreciation of his success as managing director of the Rialto, Rivoli and Criterion Theatres. A feature of the evening was a concert by the combined orchestras of the three theatres, comprising 100 pieces. Elek John Ludvigh, treasurer of the Famous Players-Lasky Corporation, was toastmaster, and speeches were made by Dr. Frank Crane, Daniel Frohman, Adolph Zukor, E. F. Albee, Otto H. Kahn, Richard Rowland, John Emerson and Jesse L. Lasky.

Bebe Daniels at Rialto

Bebe Daniels, starring in "She Couldn't Help It," has been booked by Dr. Riesenfeld for the Rialto Theatre for the week of February 20. This is an adaptation of Miriam Michelson's popular novel, "In the Bishop's Carriage." Emory Johnson plays opposite Miss Daniels and Wade Boteler, Herbert Standing, Vera Lewis, Helen Raymond, Z. Wall Covington, Ruth Renick, Gertrude Short and Milla Davenport are in the cast.

• • •

In "The Man Who"

In support of Bert Lytell in "The Man Who," his next Metro picture, will be Lucy Cotton, Frank Currier, Fred Warren, Tammany Young, Clarence Elmer and Mary Louise Beaton.

New Congress to Repeal Tax

Repeal of the present 10 per cent tax on admission tickets to theatres probably will be included in the general revision of the revenue laws which will be undertaken by the new Congress. There is virtually no disposition in Congress to make the tax on theatre tickets permanent. The feeling is that theatres are not to be discouraged.

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Walsh-Fielding Production

Walsh-Fielding Productions, Inc., have taken a suite of offices in West 44th street, and are busy preparing their next feature production, from the pen of Mary Murillo. In this production two prominent Broadway stars will be featured.

New Goldwyn Films

Thirteen new productions have been announced by Samuel Goldwyn on his return from the Coast. The stories which will shortly go into production are: "Till Death Do Us Part," an original story by Gouverneur Morris; "A Tailor-Made Man," the play by Harry James Smith; "From the Ground Up." an original story by Rupert Hughes; "The Bashful Romeo," a story written for Will Rogers by Elmer L. Rice; "The Mother," an original photoplay by Leroy Scott; "Jane," an original photoplay by Mary Roberts Rinehart; "The Grim Comedian," an original photoplay by Rita Weiman; "The Christian," Hall Caine's novel adapted by Elmer L. Rice; "The Purple Flask," an original photoplay by Gouverneur Morris; "The Wall Flower," by Rupert Hughes; "The Poor Relation," Edward E. Kidder's famous play; "Hungry Hearts," from the short stories by Anzia Yezierska; "Cleared for Action," written especially for Tom Moore by Charles Kenyon.

• • •

"Four Horsemen" Soon

Metro's picturization of Vicente Blasco Ibanez's novel "The Four Horsemen of the Apocalypse" is to have its New York premiere early next month under the personal supervision of Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion. It will be presented for an extended engagement at a prominent Broadway theatre, probably the Lyric.

A musical setting, by a symphony orchestra, is being arranged by Dr. Riesenfeld, together with other interpretive features, which include a special introduction by Blasco Ibanez himself.

• • •

Neilan Coming East

Marshall Neilan is coming East to make his next production. Accompanied by his technical staff, Colleen Moore, his star, and Mrs. Moore, her mother, he has already left Los Angeles. The title of the new production is unknown. It is an original story. Wesley Barry will shortly make his debut on the speaking stage at the Egan Theatre in Los Angeles, where he will play the title role of "Penrod." The motion picture rights for "Penrod" are held by Mr. Neilan, who is planning to produce the screen play with young Barry in the name part.

• • •

Annabel Lee in Films

Annabel Lee, whom Edgar Allen Poe immortalized in his poem, is the subject of a five-reel production made by William J. Scully, formerly with Selznick and Famous Players-Lasky This new independent production, which he directed for the American Picture Associates of Boston, will be distributed by the Joan Pictures Corporation, New York.

• • •

Tom Moore Married

Tom Moore, Goldwyn star, was married Feb. 13 to Rene Adoree, now in his film company, formerly in New York musical comedy. Mabel Normand was maid of honor and Jack Pickford was best man. The bridal couple will go to Honolulu for their honeymoon.

LORD'S DAY ALLIANCE ATTACKS PICTURE INTERESTS

Statement Declares Motion Pictures Are Controlled by "Godless Worldlings"

THE Lord's Day Alliance made public through its general secretary, Dr. Harry L. Bowlby, an official bulletin comprising a statement by its board of managers, a letter to "pastors, official boards and all whom it may concern," and a "statement by the clergy." The bulletin is headed, "The Truth About the 'Blue Law' Propaganda."

In the statement the alliance charges that the motion picture interests, certain business interests and commercialized amusement and sporting interests are supporting anti-Sabbath legislative measures and commercializing Sunday in various ways.

The alliance names motion pictures as No. 1 in the "enemy's" ranks. The objective of the motion picture interests, the statement declares, "is the wiping out of every vestige of laws protecting Sunday from the statute books of every state in the United States," and "the procuring of legal sanction for their Sunday business."

"We do not say," the statement reads, "that there are no men of Christian principle and character in the motion picture business. On the contrary, we know that there are such, and we earnestly hope for an increasing number. But it is common knowledge that at the present time the motion picture enterprise is largely controlled by a group unfaithful to the religious traditions of their race concerning the Sabbath, with whom we have become only too familiar—sordid, soulless, Godless worldlings. Associated with them are persons of other races and faiths—Protestants, Catholics and blatant atheists—who, ignorant of the evil consequences involved, favor the importation and the establishment in America of the so-called Continental Sunday—the Sunday of work, dissipation and commercialized sports."

Johnny Hines Renews Contract

For a second year, Sewell Ford's office boy creation, "Torchy," will continue to live on the screen through the impersonation of Johnny Hines, according to an announcement just made by Educational Pictures. The present contract, which expires in April, has been renewed in time to insure no interruption in the work. There are already seven volumes of the Torchy stories published in book form and an eighth is to come from the presses in a short time, so that there will be no lack of scenario material. Hines himself has definitely abandoned the musical comedy stage to give his entire attention to these comedies.

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Jimmy Callahan Productions

Jimmy Callahan, head of the Jimmy Callahan Film Co., and star of the series of Jimmy Callahan Comedies which are being offered by Robert W. Priest, president of The Film Market, Inc., announces the formation of a $500,000 corporation under the laws of the State of New Jersey to take care of the financing of his activities. In addition to the twelve two-reel comedies above referred to Mr. Callahan purposes making several six-reel features each year with visiting stars suited to the principal roles in the specials he produces.

. . .

New Mildred Harris Company

Mildred Harris is to have her own producing company. Though she is still under contract to Louis B. Mayer the new Mildred Harris company is virtually ready to start operations as soon as the present contract permits. Chester Franklin will direct and Jack Evans, the English producer, will manage the company. John W. Grey, co-author with Arthur Reeve, has been selected to write five original stories for Miss Harris.

Opera from Film Presented

On February 10th occurred the first performance at the Opéra Comique in Paris of an opera adapted from the film drama "The Cheat."

The part of the Japanese is sung by Vanni Marcoux. Marguerite Carré sings the part of the heroine. The music is by Camille Erlanger and the adaptation by Paul Milliet and Delorde.

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Betty Compson with Paramount

Betty Compson has signed a contract for five years as a star in Paramount Pictures.

Miss Compson will begin work April 1 on her first Paramount starring picture, and Mr. Lasky has arranged that she will be given the services of one of the most famous of the Paramount group of directors to make her first picture.

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Would Prevent Price Raising

A bill has just been introduced into the Legislature of Pennsylvania which seeks to prevent the proprietors of theatres, motion picture houses and other amusement houses from charging special prices on holidays or at other times. The bill has been referred to the Committee on Ways and Means.

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In "The Invisible Fear"

Among the players who will assist in the production of Hampton Del Ruth's story "The Invisible Fear," in which Anita Stewart will appear, are Walter McGrail, Alan Forest, Ogden Crane, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt. Edwin Carewe will direct.

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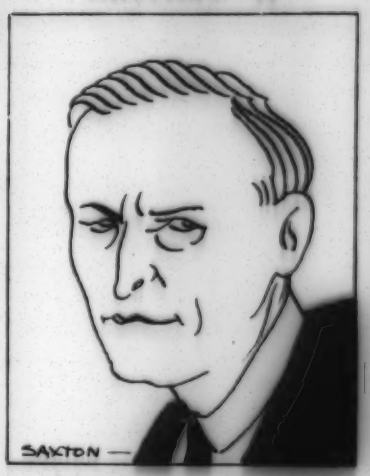
Muriel Ostriche Returning

Muriel Ostriche is coming back to the screen. She will be starred in a series of special features to be made by a new producing company called the Salient Film Corporation.

Directors—II



WILLIAM D. TAYLOR

Who has just completed "Sacred and Profane Love" for Paramount

Stoll's Property Attachment

Captain Frederick F. Stoll, formerly President of the United States Photoplay Corporation, who was removed recently by the Directors after he had been missing for some time and had turned up in Los Angeles, Cal., is accused in papers filed in the Supreme Court of taking nearly all the bank account of the corporation when he went. On the allegations Supreme Court Justice Ford granted an attachment against Stoll's property on the ground that he left the State of New York to avoid paying his creditors.

The corporation sues for $16,166, and alleges that Captain Stoll owed $19,316, but that his automobile has been sold for $3,150, which has been credited on his account.

Claude E. Miller, Treasurer of the corporation, alleges that Stoll paid himself $14,000, or $500 a week, from June to December as director of the film "Determination," but that he did nothing toward producing the picture and had no skill for that purpose.

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Neilan Sued for Divorce

Marshall Neilan is defendant in a suit for divorce brought by Mrs. Gertrude Neilan. Desertion is charged. A property settlement effected between the Neilans will be submitted for the approval of the Court. The settlement is reported to be for approximately $150,000. Mrs. Neilan was formerly Gertrude Bambrick, of New York. The Neilans were married in Hoboken, N. J., in December, 1913, and separated in March, 1915. They have a son, Marshall Jr., now five years old.

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In "Experience"

The cast for "Experience" has left for Savannah, Ga., Betty Carpenter, Lilyan Tashman, John Milturn, and E. J. Ratcliffe have been added to the cast which is headed by Richard Barthelmess and Margery Daw.

. . .

New Dwan Picture

Allan Dwan has purchased the rights to "Jimmy Cucubod," a *Saturday Evening Post* story by Wilbur Hall, and work will be started immediately at the Hollywood studios.

BARRYMORE TO HEAD COMPANY

Will Work Under Marshall Neilan's Direction

John Barrymore has signed a contract with F. J. Godsol to appear in motion pictures at the head of the John Barrymore Company for a period of five years. Mr. Barrymore, according to report, is unwilling to work under any director other than one of his choice and his choice has rested upon Marshall Neilan. Mr. Neilan is now on his way East, having come to a temporary halt in the filming of his next feature, "Not a Drum Was Heard," owing to a previous contract of James Kirkwood, his leading man, with Famous Players. He is, therefore, free to undertake the direction of the first Barrymore production. "The Lotus Eater" is the tile of the first picture which will go into production at once. It is an original story written especially for Mr. Barrymore. As Mr. Godsol is an official of the Goldwyn organization, the pictures will in all probability be released through that channel.

. . .

To Star Wheeler Oakman

Wheeler Oakman has been named as the star of a series of five-reel Western stories to the filmed by Irving M. Lesser. These productions will be known as "The Broncho Kid" films, this title having been taken from the role which Mr. Oakman played in "The Spoilers." Mr. Oakman will have his own studios in Hollywood and work will be started as soon as the studio is completed.

. . .

New Will Rogers Film

Will Rogers has begun work on his new Goldwyn starring vehicle. It is an original screen story by Elmer L. Rice called "The Bashful Romeo." Continuity for it was written by Bernard McConville. Clarence G. Badger is directing.

. . .

Five Baker Productions

George D. Baker will produce for S-L. Pictures five photoplays within the next year. They will be known as George D. Baker Productions and will be released by Metro. The pictures are to be made at Metro's Studios in New York.

. . .

William D. Taylor's Next

William D. Taylor's next production for Paramount will be "The Almighty Dollar," from an original story by Cosmo Hamilton, Ethel Clayton will be starred in this picture, work on which will be started in a few days.

. . .

Cast of "Dated"

Al Roscoe, Frank Elliott, Stanley Goethals, Irene Hunt, and Jane Atherton are to be members of the cast of "Dated." May Allison's next picture for Metro. Bayard Veiller himself will direct.

. . .

Picture Retitled

"The Grand Passion," the special production of Robert Priest, has been given the new name of "The Supreme Passion." Florence Dixon is the featured player.

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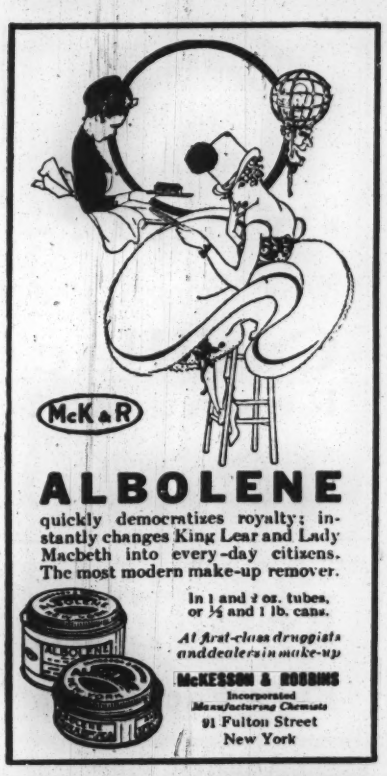

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The Rose Revue consisting of two clever girls and a young chap with a pleasing voice hung up a good-sized hit.

Carlotta Stockdale with an excellent voice and a winning personality was well received.

Tappan and Armstrong, two live-wire girls had the house on edge with their repertoire of jazz.

Pealson and Wallace in a pleasing little skit were enjoyed, though some of the material is rather ancient. Both possess good voices, their rendition of *Apple Blossom Time* leaving the house applauding for more. *The Leonard Bros.* in a neat equilibristic offering closed the vaudeville.

GILLESPIE.

* * *

CITY BILL IS ENTERTAINING

Clark and Arcaro Are Prime Favorites

A number of first class offerings are to be seen at the City this week with *Bert Clark* and *Flavia Arcaro* holding the headline spot. *Eary and Eary* opened with a clever hoop act, bowing off to much applause. A live wire turn and a dandy opener. *Basil Lambert* followed with some jazz selections on a xylophone closing with a medley of popular airs. His rendition of *When You and I Were Young Maggie*, stood out as the feature of the act.

Hazel Haslem and Co., the Co. being the other member of the team, presented a somewhat mixed up affair with the situations changing so rapidly that one experienced great difficulty in following the piece.

McDermott and Haegney offered a selection of topical numbers, bowing off to a good hand. The boys should pay a little more attention to their wardrobe.

Alf. Ripon a ventriloquist of unusual ability got over nicely with *Clark and Arcaro* in their funny skit "A Wayward Conceit" walking off with the big honors of the afternoon.

Lady Oga Ta Waga, a Japanese Prima Donna, scored heavily. Were it not for the name and the wearing of her native costume one would never know she was of Japanese extraction.

The *Kinkaid Kilties* closed the show with a lively program of Scotch songs and dances.

GILLESPIE.

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THE EDITOR
RIDGEWOOD, NEW JERSEY

New Plays

(*Continued from page 328*)

Lucile Watson was magnificent. She always is, for that matter. I thought as I saw her that she was just next door to *Margaret Anglin* who is giving the greatest performances now in town. She is next door in many senses. It is a characterization, much as I detest that word. The point is that she acts. She acts. She acts.

Doris Kenyon is coming along. Another career worth watching. She played a maid. Fancy that! An ex-picture star playing a maid. But she seems to know that a career comes only through this kind of thing.

I liked *Frank Morgan's* first act.

S. JAY KAUFMAN.

. . .

TWO ROOF SHOWS
"Midnight Rounders" and Ziegfeld Frolic Open

ZIEGFELD MIDNIGHT FROLIC—Review in 2 parts staged by Edward Royce. Produced by F. Ziegfeld, Jr., at the New Amsterdam Roof, Feb. 8. Principals: Anna Wheaton, Oscar Shaw, Phil Baker, Bird Millman, Fairbanks Twins, Herbert Hoey, Kathlene Martyn, Annette Bade, Virginia Bell, Eleanor Griffith, Edythe Baker, Arline Chase, Jack Hanley, Princess Whitedeer, Frank Farnum.

MIDNIGHT ROUNDERS—Revue in 2 parts. Music by Jean Schwartz and Lew Pollack. Lyrics by Alfred Bryant. Staged by Jack Mason. Produced by the Shuberts at the Century Promenade, Feb. 5. Principals: Joe Browning, Gladys Walton, Ted Lorraine, Olga Cook, Arthur Donnelly, Florence Rayfield, J. Francis Dooley, Corinne Sales, Ethel Davis, Tot Qualters, Anna Maria de Malitta, Albert Donnelly, J. Harold Murray, Lou Edwards, Cleveland Bronner, Bessie Clifford, Jessica Brown, John Lowe, John Guiran, La Petite Marguerite, Ada Forman.

Whenever I go to the openings of the Century Roof or the Ziegfeld Roof I am amused to see the critics there. Amused at the notion of criticizing roof shows. The only criticism of them that I have ever heard that interested me was when someone asked George S. Kaufman of the *Times* what he would write about one of the Ziegfeld shows, he answered, "Oh, I suppose I'll say a good time was had by all." Which is all that can be said or should be said.

Of course Mr. Ziegfeld and the Shuberts have given us so many good roof shows that we begin to consider that roof shows have a technique and all that. You wouldn't think so if you saw the attitude of the second night audiences at the roofs. And, I submit, that is the only criterion. Thousands of out-of-towners crowd them. There is a "following" at the Ziegfeld roof which fills a few front tables, but the audiences at both roofs are invariably wholly out-of-town. But it does not follow that the standards are less on that account.

(*Continued on page 348*)

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New Acts Always Welcome

New Plays

(*Continued from page* 347)

The Century Roof "Midnight Rounders" simply had too much. Some thirty-four numbers. Think of it. It began at 11.30. And there were any number of these which were quite beautiful. Naturally so much palled. But that was the first night. Since then I have seen it again and it is brisker. In the company are the *Dooley and Sales* of vaudeville, *Jessica Brown* who will really arrive one of these days, the dominant *Tot Qualters, Olga Cook,* and a *Cleveland Bonner* ballet with the usual *Bonner* originality.

The new Nine o'Clock" Ziegfeld show is new. The new Midnight Ziegfeld show isn't new. It has several numbers which were done in the Nine o'Clock show and several numbers from other Ziegfeld shows. But the Nine o'Clock has *Anna Wheaton, Jack Hanley, Oscar Shaw* and the *Ben Ali Haggin* "living" pictures. Who could ask more? S. JAY KAUFMAN.

. . .

"PEG O' MY HEART"

Laurette Taylor Revives Former Success

Comedy in three acts by J. Hartley Manners. Staged by J. Hartley Manners. Produced by A. L. Erlanger at the Cort Theatre, Feb. 14.

"Jerry"..... A. E. Matthews
Alaric..... Percy Ames
Hawkes..... George Riddel
Brent..... Thos. A. Braidon
Jarvis..... George Sydenham
Mrs. Chichester..... Maud Milton
Ethel..... Greta Kemble Cooper
Maid..... Mildred Post
"Peg"..... Laurette Taylor

After so many years "Peg O' My Heart" seems like a travesty. That is, the play, not *Miss Taylor.* It takes on the aspect of a travesty. Or a vaudeville "two act." One person asking questions the other answering. Perhaps it gave me that impression because I have seen so many imitations of it during the years it has been off. *J. Hartley Manners* is a dramatist. When he wrote "Peg" he was a playwright.

But and a very great *BUT.* But *Miss Taylor.* I have seen two other "Pegs." I saw one in Philadelphia. Another in Boston. What a difference! This is undoubtedly a portrait that will live in the history of the American theatre.

It's a pity that *Miss Taylor* can't find a good play. A great play. *Mr. Erlanger* who presents her in "Peg" is doing the town a service and the crowds will flock because of the performance. But I hope that he will not let her do it after this season.

A. E. Matthews was "Jerry." Do you remember his "Love Among the Lions"? A finished comedian made a "Yes" actor. *George Riddel* was satisfactory, *Thomas A. Braidon* was too hectic, *Greta Kemble Cooper* is another of the family which has sent a half dozen fine players to us.

Michael? Fat.

S. JAY KAUFMAN.

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WILLIAM FAVERSHAM
In "THE PRINCE and THE PAUPER"

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